

10-25-2004

Columbia Chronicle (10/25/2004)

Columbia College Chicago

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THE COLUMBIA CHRONICLE

Columbia College Chicago's weekly newspaper

Hands at 10 and 2



Eric Davis/The Chronicle

Sophomore animation graphics major Nathaniel Farmer negotiates the course of a drunk driving simulator in the Hokin Annex of the Wabash Campus Building, 623 S. Wabash Ave., on Oct. 19. The simulator, brought to Columbia by Edu-Tainment on its Save a Life tour, has a built-in delayed reaction to mimic the effects alcohol has on driving abilities.

Diversity up at Columbia

○ School recruiters aim for diverse student body

By Scott Carlson
News Editor

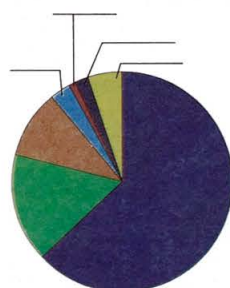
The number of African-American students at Columbia grew this semester to 1,516 from 1,481, contributing to an overall increase in minority enrollment.

According to the Office of Institutional Planning and Research, African-Americans now represent 16 percent of the total undergraduate student population. The number of enrolled Native American students also jumped, now up to 88 from last year's 59.

Overall, the number of minority students enrolled at Columbia increased this semester. According to numbers calculated by institutional research, the number of undergraduate minority students—including African-American, Native American, Asian and Hispanic students—grew slightly this semester to 2,898, rebounding from a dip in

the 2003 school year total of 2,873 students. Of the 1,772 new freshmen, 36 percent of them—630 students—belonged to a racial or ethnic minority group.

"Compared to other private schools, we're a pretty diverse school," said Elizabeth Silk, director of institutional research at Columbia.



However, the number of Hispanic students dropped from 989 students to 961. They now make up 10 percent of the student population. Asian student enrollment also dropped, though only slightly—now

333 students, down from 336 last year, accounting for only 3 percent of the total population.

According to the latest available figures, African-Americans represent 10 percent of DePaul University's total enrollment and only 8.6 percent of the

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Columbia nearing an all-access status

○ Budget for building services and safety prevents '24-hour campus' plan

By Scott Carlson
News Editor

Columbia may finally be moving toward a "24-hour campus" with extended library hours to benefit nearby students—and all it took was opening the library for business on Sundays.

This semester, Columbia's library, located on the first five floors of the South Campus Building, 624 S. Michigan Ave., opened its doors to students on Sundays from noon until 5 p.m. The new hours bring the library's fall semester workweek to 79 operating hours.

On Sundays, the library operates with one reference librarian

and assistants in the audio-visual department on the fifth floor and circulation desk, where the library is likely to be busiest. There may be fewer staff members on duty, but according to Jo Cates, dean of the library, that makes the new hours possible.

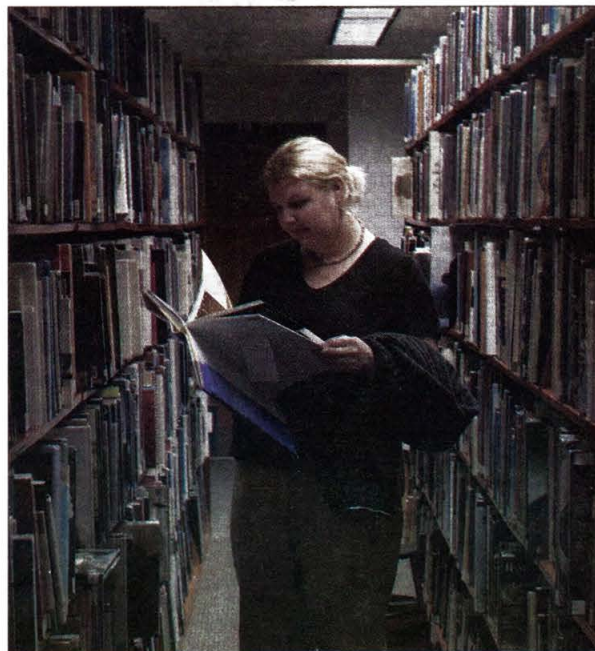
"The beauty of this whole operation is that it's been done on a shoestring," Cates said. "We hired no additional staff to do this. It was all internal operations. What it is costing additionally is through security and whatever it costs to heat or cool the building."

Cates said the new hours put Columbia in line with many of the other libraries in the South Loop in terms of availability

and workweeks, even surpassing the Harold Washington Library Center, 400 S. State St., which is open 60 hours a week. DePaul University's Loop Library, 1 E. Jackson Blvd., is open 80 hours weekly and available from noon to 6 p.m. on Sundays. The library of Roosevelt University, 430 S. Michigan Ave., is open 66 hours a week, including from 11 a.m. to 4 p.m. on Sundays. The Richard J. Daley Library of the University of Illinois at Chicago, 801 S. Morgan St., is open for 80-and-a-half hours, and from 1 p.m. to 9 p.m. on Sundays.

So far, Cates said, the number of people taking advantage of the new hours has amazed the library's staff. The gate count—

See Library Page 6



Eric Davis/The Chronicle

Kim Scheiwe, a sophomore interior design major, flips through a book on the fourth floor of Columbia's library, 624 S. Michigan Ave. The library has extended its hours to include Sundays.

Inside
this week



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In Kerry we trust

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Hail to the chief's
Halloween mask

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Andrew Greiner

Editor-in-Chief

Protect our swivel liberties

My buddy Brian has this blue T-shirt with the slogan "Feminist Chicks Dig Me" painted across the chest in bright, white lettering. Brian occasionally wears this utterly offensive T-shirt in public, as he confidently strides through Chicago's streets.

When Brian hears a complaint about his shirt, he stops to explain that he supports feminism and doesn't mean any harm, and confrontations usually end amicably, further reinforcing the T-shirt's message.

In America, Brian can wear whatever he pleases, and anyone can voice his or her opinions to Brian. It's true freedom.

A group of boys at Sonoma Valley High School in California knew this when they showed up to their class photo draped in American flags.

The school previously banned wearing flags during the class photo because some Latino students wanted to wear Mexican flags, a student said.

School officials took action.

Mexican flag! No way, José.

No flags. Period.

School officials deny the Mexican flag claim.

But a handful of students defiantly slung the old Stars and Stripes across their shoulders just before the flash bulb went off.

In doing so, they caught the national spotlight.

Maybe the boys are extreme patriots. Maybe they're just rebellious teenagers. Whatever the case, they sure knew what to hide behind.

After the flag-wearing incident, school officials threatened to ban school photos. No Mexican flags. No American flags. No photos. Period.

Two of the boys were suspended. A third will be soon.

But these teenagers do have a ray of hope, because where there is flag injustice, where there is photo-banning evil, there is—drum roll please—Newt Gingrich.

Disappointed? Eh.

The former Republican leader stopped by Sonoma to have a little lunch with the youths and congratulate them on their patriotic mischief.

"If I was a senior in your shoes, I'd be intense," Gingrich said to the boys on the patio of the Piatti Ristorante on the Sonoma Plaza. "I think the administration is 100 percent wrong. They ought to give you your pictures and have a senior class picture next year."

Way to go, Newt. Stand up for the fashion rights of teenage America. That deserves applause.

But just up the coast in Medford, Ore., Newt's old party was pulling the same act on a group of teachers.

The Bend Bugle, central Oregon's free paper, reported that three teachers were removed from a Bush campaign speech and threatened with arrest because they wore T-shirts with the slogan "Protect Our Civil Liberties" written on them.

The women said, "We chose this phrase specifically because we didn't think it would be offensive or degrading or obscene."

The T-shirts were nonpartisan and less offensive than "Feminist Chicks Dig Me," and on a group of middle aged teachers, no less.

The Secret Service didn't care.

No T-shirts. No slogans. No civil liberties. Period.

The writer at the Bugle

summed it up perfectly.

"President Bush taught three Oregon school teachers a new lesson in irony—or tragedy," the article said.

What kind of message does that send? For a campaign built on the notion of spreading freedom across the world, shouldn't freedom begin at home?

The removal of the Medford teachers is not an isolated incident. There is a laundry list of encounters such as this at Bush rallies where peaceful protesters are tossed on their keisters for wearing non-Bush slogans. Not anti-Bush slogans—who knows what the penalty for that might be—but slogans that aren't exactly in line with his message.

The Bush campaign is picking and choosing freedoms, and sending a mixed message along the way.

Gingrich lauds the Sonoma students for challenging the system and standing up for democracy. Rightly so. These are the type of kids who grow up to be players in the democratic system, exercising free speech, stirring up discourse and challenging the system.

These are the type of kids who grow up to be teachers and wear dissenting T-shirts to political rallies in hopes of sending a clear message to the commander in chief: "Protect Our Civil Liberties."

The Sonoma Valley High students got a pat on the back from a notable Republican while the Medford teachers got a slap on the wrist from another one.

We can find a lesson in there somewhere. What it is I still haven't figured out.

—agreiner@chroniclemail.com

In This Issue

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Announcements

Picture perfect

The HotHouse, 31 E. Balbo Drive, features two unique performances sponsored by the Museum of Contemporary Photography on Oct. 28. Writer David Kodeski performs a series of short stories inspired by old family photos, from his most recent work, titled "Sharing This Moment Not Remembered." Then, the critically acclaimed musical act the Trachtenburg Family Slideshow Players will perform. The mother, father and 10-year-old daughter trio play pop-rock music to the slides of photographs found in thrift stores.

Theatre Oobleck performs Mike Maher's "The Hunchback variation," which brings together Beethoven and Quasimodo for a discussion on the pitfalls of artistic collaboration.

The show begins at 7:30 p.m.

Admission is \$10 and \$7 with a student ID.

For more information, call (312) 344-7104 or go to www.mocp.org/HotHouse can be contacted at (312) 362-9707.

Let the games begin

Columbia's Sports and Entertainment Marketing Club hosts the first annual "South Loop Showdown" on Oct. 29. The game pits female Columbia students against the female Blue Demons from DePaul University in a game of "powder puff" football. The game begins at 3 p.m. in Grant Park, between Harrison Street and Roosevelt Road.

Please don't eat the books

The Fiction Writing Department announces its fourth semi-annual book and bake sale. The sale is open to Columbia students, faculty and staff. It takes place will be held in the Fiction Writing Department—the 12th floor of the South Campus Building, 624 S. Michigan Ave.—Oct. 27. The sale runs from noon to 8 p.m.

Taking it 'Slow'

Performance artist Hayley Newman performs her latest piece, "Slow Journalism" at the Glass Curtain Gallery, 1104 S. Wabash Ave., Oct. 29. "Slow Journalism" promotes a slowed down, reflective relationship with information in the world around us. Newman has worked with Columbia students for two weeks in a workshop leading up to the event.

Admission is free and begins at 7 p.m. For more information on the event call (312) 344-6650.

THE
COLUMBIA
CHRONICLE

If you have an upcoming event or announcement, call The Chronicle's news desk at (312) 344-7254 or e-mail chronicle@colum.edu.

A film legend speaks



Theresa Scarbrough/The Chronicle

African Filmmaker Ousmane Sembene (center), with his translator Samba Gadigo (left) and moderator Crystal Griffith, speaks to students of the Film and Video Department Oct. 15 on the second floor of the 1104 Center, 1104 S. Wabash Ave.

Sembene is widely recognized as the father of African Cinema for his work dating back to the early 1960s. The Senegal native has won several awards for his work, including five awards from the 45th Venice Mostra in Italy for his film, "Camp Thiaroye" in 1988.

Weather

AccuWeather 7-day forecast for Chicago

Monday, Oct. 25		
	Clouds and sun with a shower	High 64° Low 46°
Tuesday, Oct. 26		
	Partly sunny	High 64° Low 46°
Wednesday, Oct. 27		
	Mostly sunny	High 66° Low 50°
Thursday, Oct. 28		
	Sunny to partly cloudy	High 66° Low 48°
Friday, Oct. 29		
	Mostly cloudy with showers	High 64° Low 44°
Saturday, Oct. 30		
	Partly sunny	High 58° Low 40°
Sunday, Oct. 31		
	Mostly sunny	High 48° Low 32°

All forecasts provided by—
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October 25, 2004

Wise cracks, Jazz Hands at 'Ass' show

Some audience members walk out on sex topics

By Jennifer Sabella
Assistant News Editor

Talk of tampons, pot leaves in space and improvised musical theater offered an eclectic variety of humor to the crowd at Columbia's Wise Ass Comedy Night Oct. 21.

Laughter came roaring out of the Hokin Annex in the Wabash Campus Building, 623 S. Wabash Ave., where Columbia's comedic hopefuls came out to test their material.

"We had a really great turnout," said Wise Ass host and event organizer Rebecca Gallagher. "And [we had] a very receptive crowd."

Around 150 students started pouring into the Hokin Annex nearly half an hour before show time, filling the seats and tables quickly, making the second annual Wise Ass an instant success.

"I think the amount of people here tonight really shows how necessary this kind of event really is," Gallagher said. "There isn't anything else like it on campus."

The event gave students a chance to perform improv, sketch and stand-up comedy.

As the acts went on, sex became a common theme among the comedienne. From a raunchy song describing the male anatomy to a portrayal of an S&M crazed husband and wife, the acts drove some audience members to laugh and some to head for the door.

Freshman theater major Kristine Spaletto enjoyed the performance but was skeptical about some material near the end of the set.

"Some of them were very good, but some were a bit vulgar," Spaletto said of some graphic performances that had a handful of students getting up to leave.

Despite some raunchy acts, the audience approved of the majority

of performances, especially the critically-acclaimed Chicago improv troupe Jazz Hands Across America.

Jazz Hands Across America just finished a successful run at the Lakeshore Theatre, 3175 N. Broadway St., and were recruited by Gallagher to perform at Wise Ass.

Jazz Hands director and pianist Mike Descoteaux did some fill-in teaching at Columbia last year in theater and improv classes.

"We're really excited to be here," Jazz Hands performer Aaron Graham said.

With just two words from the crowd, the troupe improvised an entire musical, complete with ballads about Subway sandwiches and diamond-encrusted bicycles.

When sophomore Matt Nino took the stage, he felt the need to share an interesting dream with the crowd.

"So, I had a dream last night that I was floating on a giant pot leaf in space," Nino said.

Nino's "Family Guy" and Christopher Walken impersonations were a few of the evening's highlights.

"I love doing impressions," Nino said. "I would definitely come back. I had a great time."

Senior television writing major Chris Pagnosi received a loud response with his "Three Chipmunks" reference.

"My biggest fear," Pagnosi said, "is that I come home one day and there are three chipmunks in my house that I have to raise as human boys."

The crowd responded enthusiastically to almost every performer, some shouting out wisecracks that had the performers laughing as well.

Freshman acting major Chris Beyer got up on stage several times to partake in improv games.

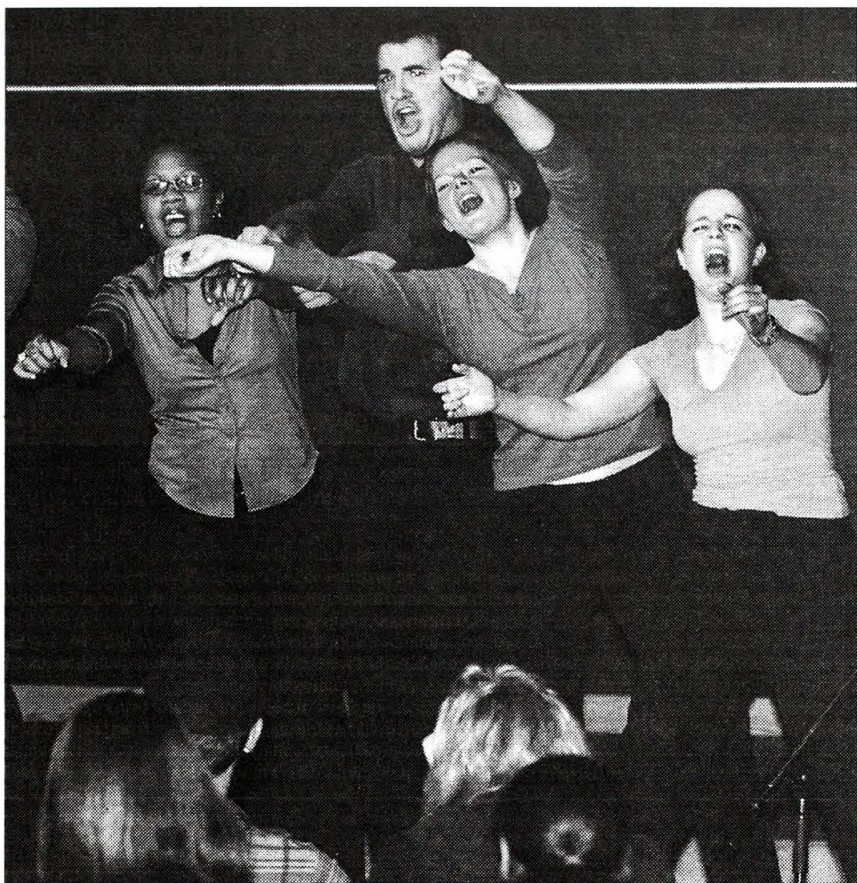
"[Wise Ass] gives students a chance to put their stuff out there and see what they can do, without being too nervous," Beyer said. "It's easier to get up in front of your peers than in front of a bunch of strangers."

Freshman acting major Matt Calloway found himself on stage several times throughout the evening.

"One of my friends got me to do it," Calloway said. "I would come back, though. It was interesting, and had a couple surprises."

Gallagher was very pleased with the large turnout as well as the performances.

"I think each Wise Ass has its own personality," Gallagher said, comparing the show with last year's. "There were some people who did really well, and as long as people have fun up there, that's all that matters to me."



(Left to right) Christina Anthony, Chris Novoa, Erica Elam and Aemilia Scott of Jazz Hands Across America sing while riding their imaginary bicycles at 'Wise Ass' comedy night Oct. 21. Jazz Hands puts on improvised musicals and haills from Second City. Jazz Hands is scheduled for a run at the Athenaeum Theatre, 2936 N. Southport Ave., this winter.

SFS gets streamlined

Refund checks on their way for students who filed for financial aid early

By Jennifer Sabella
Assistant News Editor

Despite complications with the Illinois Monetary Award Program and financial risks associated with Columbia's tuition freeze, officials in the Office of Student Financial Services said that the program is healthy.

In response to countless complaints about the inadequacies of SFS, the college hired former Illinois Institute of Technology controller/bursar Timothy Bauhs to revamp an ailing department. After one year as executive director of SFS, Bauhs reported signs of progress in the department.

"The lines, I am very pleased to say, have decreased," Bauhs said.

Shorter lines may provide the perfect litmus test for the health of the SFS office. Some students say the program still has its share of problems.

Freshman photography major Joe Berger said his experience with SFS this year has been awful.

"They don't know how to communicate," Berger said. "It's not the people [working there]—they're nice. There are just inconsistencies with the information they need."

Berger said he submitted all his paperwork properly and on

time, but he has been to the SFS office so many times, it feels like his second home.

"It's still a work in progress," said Mark Kelly, vice president of student affairs. "But there is no question in my mind that it is better."

Kelly said at this time last year he had more than 100 written complaints on his desk, and today there are almost none.

"Self-service options that didn't exist before are now available," Kelly said. "Now it's all online."

"I haven't heard very many complaints this year," Bauhs said.

One major change from previous years, Bauhs said, is that some students received refund checks as early as September.

"The leaders of this school are committed [to fixing the problem]," Bauhs said. "It's a reflection of the direction the college is heading, a combined effort on the college's part toward becoming the best school of its kind."

Bauhs said the decrease in written complaints is a product of regular meetings with the staff and closer communication with the college as a whole.

"We are changing our day-to-day operations," Bauhs said. "And the work occurs at staff level."

The office made planning and

execution the priority to eliminate inconsistencies, especially when it comes to students getting their refund checks faster, Bauhs said.

He wants to remind students that financial aid is competitive.

"There are deadlines," Bauhs said, "and financial aid is a first come, first serve business."

Bauhs recommends submitting FAFSA forms by April 1 in order to ensure maximum and timely funding. Besides federal funding, he suggests pursuing some of the college's scholarship opportunities.

The changes to the SFS office are having a positive effect on some students.

"My experience this year has been really good," said sophomore audio arts major Michael Hollis. "And I'm not complaining."

Bauhs said Oasis has been helpful for the financial aid department. Students can look online to see their awards and billing statements and to find out the status of their aid, instead of coming to the office and creating long lines.

Kelly said applying early is helpful with financial aid, and the "antiquated systems" that were in place last year are a thing of the past.

"It's all been re-tooled," Kelly said. "The staff was eager to join together and improve services."



Eric Davis/The Chronicle
Senior television writing major Chris Pagnosi delivers his comedy monologue at the Oct. 21 'Wise Ass' show.

THE SCHOOL OF LIBERAL ARTS AND SCIENCES IN CONJUNCTION WITH
DEPARTMENTS OF ART & DESIGN AND LIBERAL EDUCATION PRESENT:



BRENDA DIXON GOTTSCHILD

AFRICANISMS IN AMERICAN DANCE CULTURE

WEDNESDAY, OCTOBER 27, 2004

COLLINS THEATER

624 S. MICHIGAN AVE.

4:00-6:30 p.m.

ROOM 602

Dance scholar, writer and cultural historian, Brenda Dixon Gottschild will discuss her research on African dancing. Gottschild has been instrumental in originating and investigating the Africanist presence in European-based American concert-dance forms (ballet, modern, and postmodern dance). She is the author of *Digging the Africanist Presence in American Performance: Dance and Other Contexts* (1996) and *Dancing in the Dark: Black Performance and Race Politics during the Swing Era*.

The lecture will be followed by a book-signing.

THIS PROGRAM IS SUPPORTED BY THE CHICAGO SEMINAR ON DANCE AND PERFORMANCE, A CONSORTIUM OF AREA INSTITUTIONS INCLUDING THE MUSEUM OF CONTEMPORARY ART, COLUMBIA COLLEGE CHICAGO, AND NORTHWESTERN UNIVERSITY.

Your writing assignment
is almost due.



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We don't have a tux,
but we have tutors.



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... F R O M P O S S I B I L I T Y T O P R I N T ...

The Music Center of Columbia College Chicago

1014 S. Michigan at 11th St.

Concert Hall Events

Monday October 25

Jazz Artist Tom Garling in Concert 12:30 PM

Tuesday October 26

Clarinetist John Yeh &
Guitarist Norman Ruiz in Concert 12:30 PM

Jon Faddis Workshop:
What it means to be a musician 1:30 PM

Student Concert Series 7:00 PM

Wednesday October 27

Student Jam with Gary Yerkins 12:30 PM

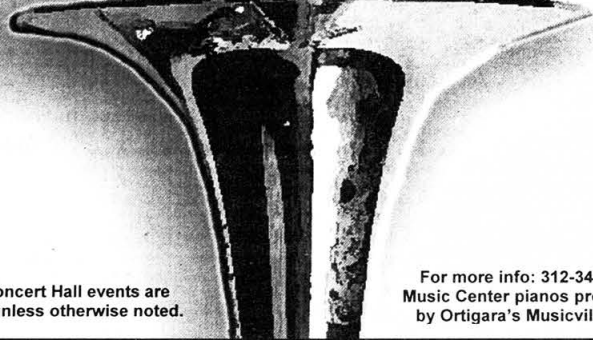
Thursday October 28

Jim Gailloro's Jazz Strings Quintet 12:30 PM

Friday October 29

The Association for Advancement of Creative Musicians:
Mwata Bowden Sound Spectrum 7:30 PM

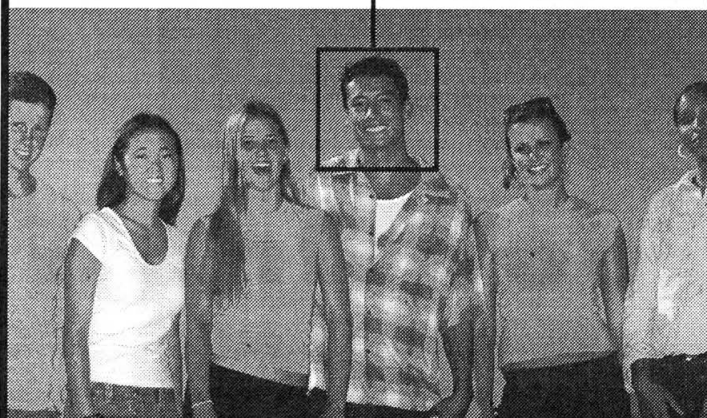
For tickets to Friday's event and more information call: 312-344-7559. Music students please reserve free tickets at the third floor reception desk.



All Concert Hall events are free unless otherwise noted.

For more info: 312-344-6300
Music Center pianos provided by Ortigara's Musicville, Inc.

Columbia College Chicago's Residence Life Wants You!



Do you consider yourself a people person?
Do you like to plan activities for students?
Would you like to be considered a student leader on campus?

Then you may want to apply for a resident Assistant position for the fall of 2004. Come out to the Resident Assistant Information Session to obtain more information. Sessions will be held Sunday, November 7; Wednesday, November 10 and Thursday, November 11. All sessions will be held in the Community Lounge at 731 S. Plymouth Court at 7:00pm. For questions please contact Kelli Collins, Associate Director of Residence Life at kcollins@colum.edu.

Frequency 32

Columbia College Television Dept.
Program Guide for University Center on Channel 32

PBS Frontline

A two-hour, dual biography of George W. Bush's & John Kerry's competing views.
WRFSaSuM: 5p



Be sure to vote on Tuesday, November 2nd

Campus Update

Columbia's forum for campus news, announcements, events, weather info & more...
MWFSu: 6a, 8a, 10a, 12p, 2p, 4p, 6p TRSa: 7a, 9a, 11a, 1p, 3p, 5p, 7p, 9p, 11p

Exposure

Profiles of Columbia's faculty, staff & students in their field of expertise.
This week's featured artist: Lauren McLain, Fashion Management major
MWFSu: 10:30a TRSa: 7:30p

Reel Stuff

A profile of student film, video, animation & documentary projects.
This week's featured artist: Joey Burke, Film major
MWFSu: 11a TRSa: 8p

Hot Spots

A fast-paced, entertainment program that visits different venues around Chicago.
Featured: Borinquen, Garfield Park, Waveland Bowl
MWFSu: 11:30a TRSa: 8:30p

Out On A Limb

The Television Department's Emmy nominated sketch comedy program.
MWFSu: 12:30p TRSa: 9:30p

Stay Leaving

Dance major Tabitha Faes' senior dance project.
MWFSu: 1p TRSa: 10p

College Town, USA (NL)

The crew visits college campuses, hang-outs and students around the country.
This week's open house: North Carolina State University
MWFSu: 8p

Gamers (NL)

Video games of all genres and game platforms are explored.
MWFSu: 8:30p

A/V Squad (NL)

Meet musicians and dj's from around the country while visiting some hot clubs.
MWFSu: 9p & 9:30p

Comedy Night School (NL)

Join Professor Doug Gordon on various comedic adventures and lessons.
MWFSu: 10p

The Gleib Show (NL)

Gleib and his crew venture to many events and talk with various celebrities.
MWFSu: 10:30p

Half Baked (NL)

A hip and entertaining cooking show with various personalities.
MWFSu: 11p

Planet X (NL)

Some of the very best footage in extreme sports on the planet.
MWFSu: 11:30p

(NL) National Lampoon Network Programming

Do you have a great film or video that people need to see? Contact:

Frequency TV

Columbia College Television Dept.

312.344.8509

frequencytv@colum.edu

Columbia's road warrior

○ Sabbatical ahead for art and design chair

By Kristen Menke
Managing Editor

When Jay Wolke started photographing the Dan Ryan in 1981, he was hanging out sunroofs and taking photos of drivers as they whizzed past. And 20 years later, the result of his daredevil antics are featured in his new 96-page book, *Along the Divide: Photographs of the Dan Ryan Expressway*.

Wolke, chairman of Columbia's Art and Design Department for the last five years, started the Dan Ryan project while walking around his neighborhood at 19th and Halsted streets.

"I came upon this scene, which was by the south branch of the Chicago River. In the foreground, you have a home-made yellow kayak, and it was just sitting there in this old gravel road under the highway, and above it looms this enormous engineering feat, this miracle of engineering and next to it is an old factory, an abandoned factory building," he said.

"I realized here in front of me was this structure which defined this huge system of urban life," he added.

That first photograph, of a yellow kayak, is one of more than 50 that came out of Wolke's almost five years of work in the early 1980s.

"It's a real important slice of urban life. It helps us to understand the city more deeply. And it was an important event in the history of Chicago, the creation of that expressway. It moved neighborhoods around; it moved people around; it changed the demographic patterns," said Dominic Pacyga, the faculty member in the

Liberal Education Department who wrote the conclusion to the book.

Wolke published his first book in 1998: *All Around the House*, which focused on the Jewish American community. This time he was a little nervous about dusting off the 20-year-old images.

"It was very scary to view these pictures because ... I thought I'd finished this project, it was in the can, in the drawer. I never thought these pictures would see the light of day again," Wolke said. "You're always looking at your next project, not the one you did 20 years ago. And I was very scared about the age of the pictures, whether they would still translate."

But along with the trepidation came some surprises. Wolke said the making of the book was a great learning experience, from a tutorial on how to use Photoshop in order to resurrect negatives that deteriorated from



Courtesy Jay Wolke

Taken in 1981, the photograph of the yellow kayak was the first taken by Art and Design chairman Jay Wolke (below right) for his series of photos of urban life. A year and a half ago, he was approached about turning the series into a book. The photos are now being published under the title 'Along the Divide,' a joint publication with the nonprofit group Center for American Places.

to the road so that the road would come across as a varied and variegated place," he said. "I try to let the subjects speak for themselves, perhaps a little more than in those days when I was constructing the picture to a greater degree."

Initially the project didn't include accident photographs, or "aftershocks," as Wolke calls them. Help from the Illinois Department of Emergency was required in order to get the portraits he wanted. So for two of the five years he spent documenting the Dan Ryan Expressway, he rode with emergency vehicle personnel.

"When there's an accident, if you're just a regular driver you're caught in a long line of gapers, and by the time you ever get to the site it's usually cleaned up and you can't get out of your car and start shooting this thing," he said. "So I realized the only way I was going to have access to the real heart of

those situations was to be able to actually ride along with the drivers in emergency trucks."

The book is part of a collaboration with the Center for American Places, a nonprofit organization that aims to further the "appreciation for and affection for the natural and built environment." As part of that

environment, the Dan Ryan project had two parts. The first is made up of the landscape photographs shot with a large format 4 by 5 camera, and the second is composed of portraits shot on 35 mm that are what Wolke calls an "ancillary" to the landscapes.

"I think the Dan Ryan is one of those things that people take for granted. And what Jay's photographs do is they really sharpen our awareness of it," said Pacyga.

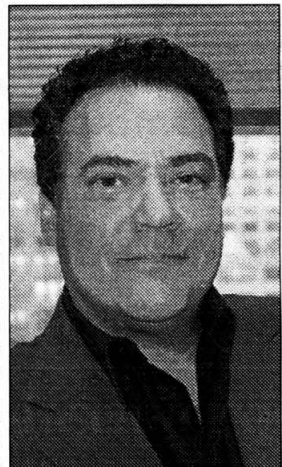
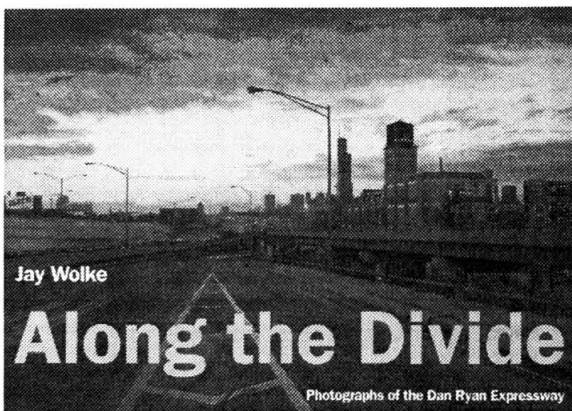
"The beauty of re-examining a project 20 years later is that

you don't have the same kind of commitments or assumptions to the work that you might have had earlier, and that made it very freeing for me. It was a very liberating process because I could look at the whole project now much more poetically and pick and choose from those images, and create a narrative

that I believe captures the spirit of the road much more. Rather than just the literal progression of the road as you move down it," Wolke said.

Wolke is stepping down as chairman of the Art and Design Department after the 2004-2005 school year. He will still be a part of the Columbia community, although he will be on sabbatical for a year, photographing in

Southern Italy. "I am basically a picture maker. I want my photographs to function as a form of deep visual experience," Wolke said.



Theresa Scarbrough/The Chronicle

Library *Continued from Front Page*

or the number of times a person has entered and exited the library's front doors—broke the 2,000 mark last week, she said.

"Even if you take into account the library staff and students and the chain smokers [entering and re-entering during the day], we're still looking at statistics I have never seen before," Cates said.

According to Cates, one of the main incentives for Sunday hours came from the construction of the University Center of Chicago, 525 S. State St. Since Columbia is involved in a joint housing venture with DePaul and Roosevelt universities, Cates said, the library needed to be accessible for students from at least three different colleges.

"It's something I've been thinking about ever since I came here three years ago," Cates said. "We started thinking seriously about it when the University Center started going up, because we knew we'd have a built-in residential community, and there are higher expectations of libraries when you have many students living on campus."

The library's staff began quietly discussing Sunday hours two years ago, then more seriously half a year later, Cates said. At that point, extended hours became a question of when, not if, for the library, and Cates began to take up the matter with the rest of the school.

"I knew we'd be dealing with

few additional resources—mostly human resources—so I knew we'd have to get the staff involved in planning this," she said.

But Cates said the rest of the school responded positively to the idea, probably because the school is moving toward a 24-hour campus.

According to Mark Kelly, vice president of student affairs, "moving to a 24-hour campus" is merely a figure of speech—Columbia's buildings won't be open at 2 a.m. anytime soon—used to describe Columbia's recent evolution from being a largely commuter institution to providing almost half of the school's freshmen with campus living.

"In one sense, we're a 24-hour campus because these students are here 24 hours a day," Kelly said. "On top of that, the college will have to change in how it operates to accommodate the changing student population."

According to Rebecca Courington, director of Columbia's Center for Instructional Technology, a survey was distributed last week to the college's departments, asking how they would anticipate expanding their hours. However, the results of the survey won't be known until early December.

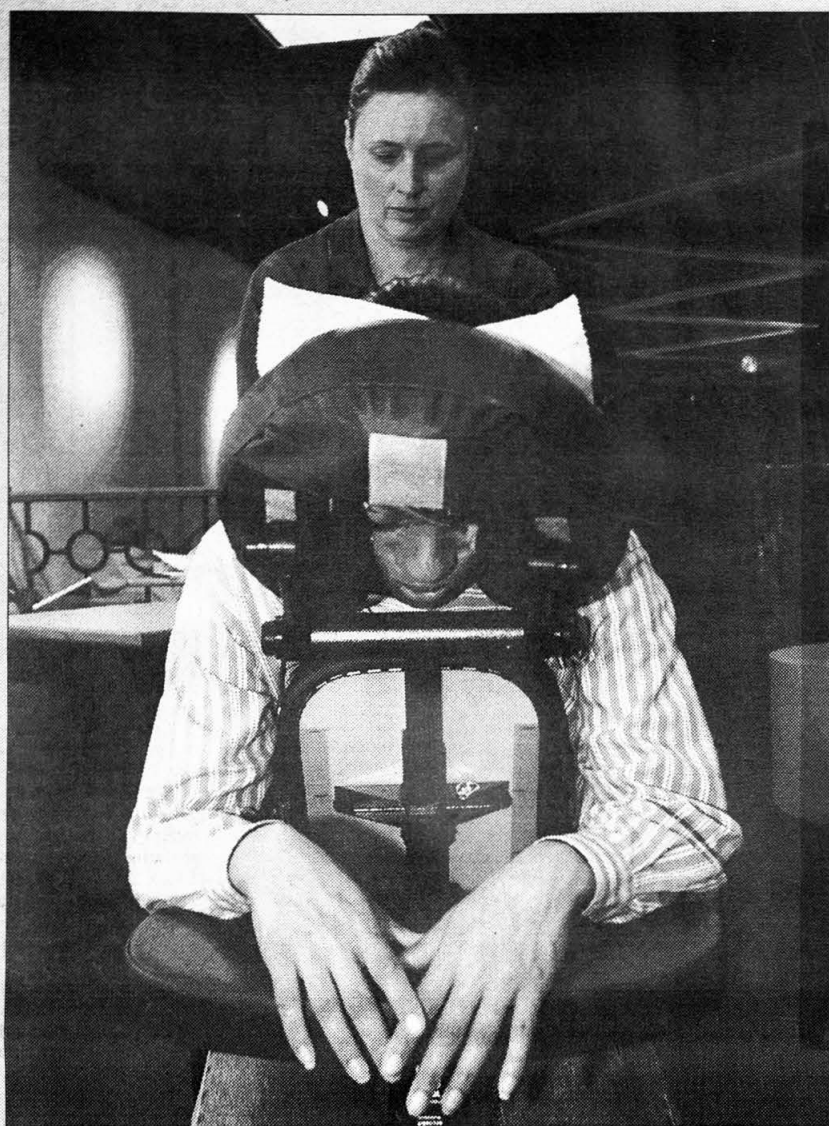
The extension of the library's hours to Sunday is currently the only step toward a "24-hour campus," and according to Susan Babyk, executive assis-

tant in the Office of Campus Environment, it will be the only extension of hours for a while. Columbia does not have room in its budget for the extra building services and security required to keep its buildings open later.

Regardless, Kelly said lengthier building hours will happen—the real question is when.

"We will see an extension of building hours and days, but we're not sure exactly what that means yet," Kelly said. "We want to study this and come up with a game plan of how we're going to extend the availability of our labs for students, but there is no question that there will be an extension of hours at various parts of the college over time."

Free face lifts, too



Eric Davis/The Chronicle

Massage therapist Roseann Hubbard from Hired Hands (top) works the kinks out of sophomore arts management and dance major Tracy Brown during 'Stress Free Wednesday.' The event, held Oct. 20, offered Columbia students free massages in the Hokin Annex, located in the Wabash Campus Building, 623 S. Wabash Ave.

Be 'boo'tiful and cash out

Fortune tellers, DJ on tap for Halloween party

By Jennifer Sabella
Assistant News Editor

On the day reserved to honor the dead, Columbia's annual Halloween party may possess the power to bring dead wallets back to life, turning the perennial question of what to wear for Halloween into a moneymaking opportunity—a \$200 opportunity.

As Columbia's annual Halloween party returns Oct. 28 to the Hermann D. Conaway Center, 1104 S. Wabash Ave., so does the \$200 cash prize for the winners of the annual costume contest. Only this year it's divided into three categories—scariest, most creative and impersonation—which means three lucky Columbia students will walk away with a cash prize. Organizers expect record crowds for this year's holiday revelry.

"A lot of students get pretty excited," said Julie Caffey, assistant director of C-Spaces.

Party organizer Sharod Smith, administrative assistant in the Hokin Center in the Wabash Campus Building, 623 S. Wabash Ave., said he is eager to see what Columbia students come up with this year. Smith is even getting into the spirit of the holiday.

"There will be different Halloween trivia, a pumpkin pie eating contest, and a DJ," Smith said. "It's going to be fun. [Students should] come out with costumes ... I'm dressing up too."

The first year for the three-category contest also coincides with Smith's first year as the party's organizer. Smith said he hopes the recent high turnout at school events will spill over into this party.

"This is a fun year to be involved in this situation,"

Smith said.

Columbia's past Halloween parties in the Conaway Center have brought in 100 to 150 students, and more are expected this year.

"It's fair to say that we are assuming [we'll have] larger crowds," said Vice President of Student Affairs Mark Kelly. "[The party is usually] packed with a lot of students in wild and crazy costumes."

Fortunetellers, face painters and a caricature artist are lined up for Thursday's dance party. There will also be music played by DJ Genghiswon, along with free food. Smith said the party is full of holiday spirit "from top to bottom, all evening" and hopes to see just how far Columbia students will go.

"The creative spirit in all Columbia students is alive and well that day," Kelly said. "[They are] very engaged."

The event is free and open to the public, but the costume contest is only for Columbia students with valid student IDs. The festivities begin at 7 p.m. and run until 11 p.m.

For more information on the Halloween party, call (312) 344-7188.

Enrollment *Continued from Front Page*

University of Illinois-Chicago's total enrollment in 2003. While the distribution of Hispanic students at all three colleges stayed between 10 and 13 percent, Asian students represented 10 percent of enrollment at DePaul and more than 20 percent at UIC.

According to Jaime Contreras, the new associate director of minority recruitment initiatives in Columbia's Admissions Office, part of the reason for the increase in minority enrollment has to do with Columbia's mission to recruit a body of students who will flourish at college, regardless of nationality or ethnic background.

"We have a concentrated effort ... to search out not just minority students, but students who fit a persona of the successful student," Contreras said. "Other schools grab as many minority kids, put them in and set up a whole series of programs. Columbia takes a different approach—we've learned how to market and how to tap into that market and develop partnerships."

"We held our own in minority enrollment this year, both in the overall undergraduate student

body and new students to Columbia, which is very encouraging because the trend over the last several years has been a very slow but steady decline," said Vice President of Student Affairs Mark Kelly.

While there was a growth in this semester's minority enrollment, the percentage of minority students in the total enrollment is down 1 percent from last year, dipping to 30 percent. Since 2000, the percentage of minority students enrolling at Columbia has slipped, falling almost 4 percent over four years.

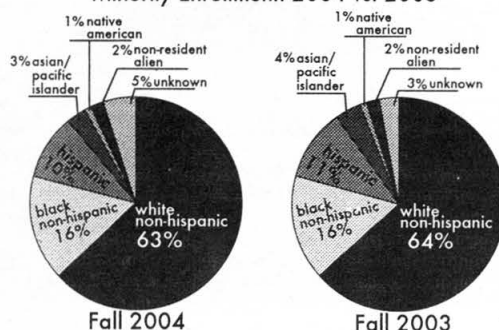
Kelly's interpretation of the decrease involves current problems with American colleges on a national scale.

"What's working against [the increase] is the economics of going to college, with Pell and MAP grants staying flat and tuition rising at colleges in general," Kelly said. "Every year, it becomes a little more difficult

for a lower income student to go to college and in this society, particularly with African-American and Latino students, there is a higher percentage of low-income students."

Others have different interpretations of the decrease.

Minority Enrollment: 2004 vs. 2003



Fall 2004

Fall 2003

Linsey Burritt/The Chronicle

According to Silk, it's a matter of the ratio between in-state and out-of-state students.

"I think part of the reason might be that most of our growth has been out-of-state students, and that group has been proportionately less minority than our local students," Silk said.

Contreras said he believes part

of the decline has to do with a lack of communication about college preparation.

"A lot of students are not aware of what a school costs, so they hear a price [of tuition at a private college] ... and their presumption is that every school will be out of their reach," Contreras said. "They haven't been trained or exposed to budgeting, money management, identifying financial aid ... so they unfortunately don't consider college because of a lack of college preparation until the spring time, and by that time any viable financial aid has been used up."

Contreras said the school is trying to combat the problem of students who are unprepared for the college experience by bringing the college culture into minority communities. Contreras said through Columbia, he has already done 15 workshops and presentations in those communities, which focused on applying for and

receiving financial aid, grants and scholarships.

According to Contreras, he did 20 presentations for prospective minority students in community centers and nontraditional educational settings. This year, his goal has moved up to at least 30.

"This fall, we're doing sessions in different communities," Contreras said. "I've scheduled in the African-American, Asian and Latino and the [gay, lesbian, bisexual and transgender] communities specific sessions designed to talk to the students and their parents about what they're looking for in a school."

Kelly also said one of the ways Columbia is trying to market itself to more prospective minority students is with incentives for high school graduates of Chicago public schools. This year, Columbia offered 76 Open door Scholarships, a \$4,000 scholarship intended for Chicago Public Schools graduates. In 2003, Columbia handed out only four, Kelly said.

"Our responsibility is to make sure we don't let those economic forces ... rewrite who we are," said Kelly.



SPACES

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THE STUDENT CENTERS AND GALLERIES OF COLUMBIA COLLEGE CHICAGO

HALLOWEEN
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PARTY
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28
7PM-11PM
DJ MISTA SELECTA
WIN PRIZES FOR
PUMPKIN PIE EATING CONTEST
HALLOWEEN TRIVIA & MORE!
FREE
ADMISSION | FOOD | FUN
COSTUME CONTEST
\$200: MOST CREATIVE
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\$200: BEST IMPERSONATION
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CONWAY CENTER 1ST FLOOR
Event is open to Columbia College Chicago
Students with valid Fall 2004 I.D. If each Columbia
College Chicago student is permitted 1
non-Columbia guest

Sponsored by C-Spaces a division of Student Affairs/funded by Student activities fees

SOC
Student Organization Council

SPB
Student Performance Board

CALL FOR PARTICIPATION IN STUDENT CURATORIAL BOARD

Attention Art & Design, Art Entertainment, Media, Management, Photography students and other interested student leaders...are you interested in participating in the curatorial process of the [C]Spaces' exhibition calendar?

We are forming a student board of qualified students with an interest and aptitude in exhibition planning and/or curatorial practices. This is a great opportunity to have artistic input and develop your arts administration resume. There will be bi-weekly meetings throughout the semester. The authority and responsibilities of the board will be mutually agreed upon at the first meetings.

Please submit a letter of interest and resumé to: Julie Caffey, Assistant Director [C]Spaces, 623 S. Wabash Ave, Chicago, IL 60605, email to jcaffey@colum.edu or drop it in the Hokin Gallery office mail box.

TICTOC CALL FOR PERFORMANCE ART AND SITE- SPECIFIC WORK!

We need you to make Open House more fun, textured and representative of what Columbia College Chicago students can do!!

PERFORMANCES/INSTALLATIONS: Saturday, October 30 11—2 PM.

In search of: Art pieces that are site-specific, to be performed in nooks and crannies, galleries, hallways, lobbies of Columbia and along Wabash Avenue. Work should be performative pieces with a strong visual element! Short, durational, interactive, static? You call the shots.

Proposal must include:

CONTACT INFO: Name, address, social security #, phone number, email address, major/year in school and any collaborators' names and info.

PROPOSAL INFO: Describe your idea: Duration, Visual aspects, general description of the piece Where do you want to do it? Technical requirements? (these should be minimal).

E-mail a short proposal by 5PM Friday, October 22 to hokincenter@colum.edu, or drop it off at the Hokin Center.. If you have a concept that you need help bringing to fruition, get in touch with Julie Caffey: 312/344-7696 or jcaffey@colum.edu


cspaces.colum.edu

CALL FOR WORK
SKETCHY III
NOVEMBER 10-24, 2004

SKETCHES IN A BOOK OR LOOSE PAGES. SKETCHES OF FIGURES, LANDSCAPES, FASHION, AND OBJECT DESIGN.

DROP OFF ARTWORK
NOVEMBER 3 - 5
HOKIN ANNEX, 623 S. WABASH


OPEN TO ALL STUDENTS, FACULTY, AND STAFF OF COLUMBIA COLLEGE CHICAGO



Drawing by Joy Whalen

Bonafide:
genuine / authentic vision

September 20-November 4, 2004



An exhibition of painting, mixed media 2-d works, fiber sculpture, and installation.

By:
Patricia Buckley
Chris Kerr
Pete Conaway

[C]SPACES IS A DIVISION OF STUDENT AFFAIRS,
FUNDED ENTIRELY BY STUDENT ACTIVITY FEES.



This forefinger was used to record the city by touching everything it came into contact with on a single day

OCTOBER 18 - 29, 2004

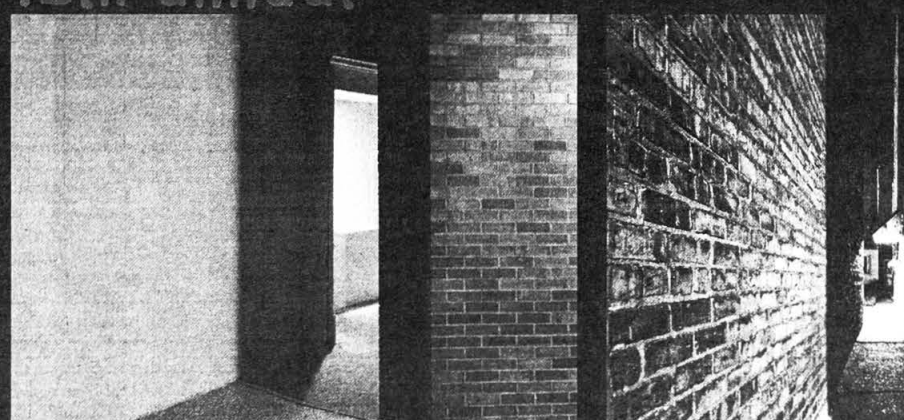
HAYLEY NEWMAN: SLOW JOURNALISM

Performance:
7pm, Friday, Oct. 29
Glass Curtain Gallery

Participate in the web log:
<http://cspaces.colum.edu/slowjournalism/>

Join us for Slow Journalism, a performance-based evening with internationally renowned performance artist Hayley Newman and selected Columbia College Students that have participated in the residency with the artist. Lecture and Performance are free and open to the public.

12th annual



Hokin Honors

cspaces.colum.edu

Class focuses on service, not study

○ Writing course supports women's safety

By John Wicencyjusz
Staff Writer

Students in Michelle Sayset's Writing About Women's Safety class are trying to help curb domestic violence one essay at a time.

Based on the principles of community service, the class focuses on working with battered women's shelters in the Chicagoland area and writing essays about the experiences they had while volunteering.

"As a class, we help shelters organize different events and work directly with the women," said Sayset. "Our main goals are to get these women's stories out there and to raise awareness of the situation. [Battery] is a dirty little secret that no one wants to talk about, so we feel that we are doing a good thing."

This semester, the class has worked closely with Southwest Women Working Together, a non-profit women's organization on the South Side of Chicago that tries to empower women and point them in a positive direction.

"The class helped assist in organizing a domestic violence speak-out on Oct. 16," Sayset said. "It was a great way to help raise awareness."

Heather Hornor, a freshman in Sayset's class, thought the speak-

out was a good experience.

"I loved the event," Hornor said. "I think the class was able to get a good feel of what the shelter and the class are all about."

Sayset has been teaching the class, which fulfills the English Composition II requirement, at Columbia for more than a year.

Last year, the class displayed a project in the Hokin Center in the Wabash Campus Building, 623 S. Wabash Ave., to help raise awareness for battered women.

"We had a display called the 'Clothesline Project' in the Hokin Center," Sayset said. "T-shirts with the stories of many women survivors were displayed. We now have more than 100 T-shirts."

Sayset was chosen to teach the class because she concentrated in women's studies in college and has previous experience working in shelters, she said. The current semester marks the third time that she's taught the class.

Most classes don't reach out into the community, which makes Sayset's class special, she said.

"We've had some great discussions so far," Hornor said. "I think the discussions have changed the way [the class] thinks. We now know so much more about what these women go through than we did before."

Students 'show-off'

○ Portfolio Center to be ready by January 2005

By Tunisia Fortson
Staff Writer

Columbia's Portfolio Center is currently hosting "Show-Off," a program that gives seniors and recent graduates the opportunity to expose their portfolios to professionals in their chosen field.

Students are given the chance to network with professionals in their field, according to Matt Green, industry relations coordinator at Columbia. The Fall Review sessions will continue through Dec. 17.

Although "Show-Off" is not advertised as a recruiting event, industry leaders from advertising, animation, fashion design and management, filmmaking, fine arts, graphic design, journalism, motion graphics, the performing arts, photography and post-production are actively scouting talent and offering students their expertise in creating and showcasing professional work.

"These working and successful professionals will offer students advice on their body of work, in terms of how to make it better, how to make it marketable and how to talk about it in an interview," Green said.

The reviews usually attract around 200 student participants and 50 industry leaders. One such student, Wesley Hall, a senior advertising and design major, said he hopes to gain contacts in his field and maybe even a freelance opportunity.

Eventually, the Portfolio Center

will offer students advice on building a better portfolio. The all-inclusive Advising Center, which will offer résumé and networking advice, was created after a major departmental restructuring. The Columbia Works job board and Portfolio Center are now included under its flagship.

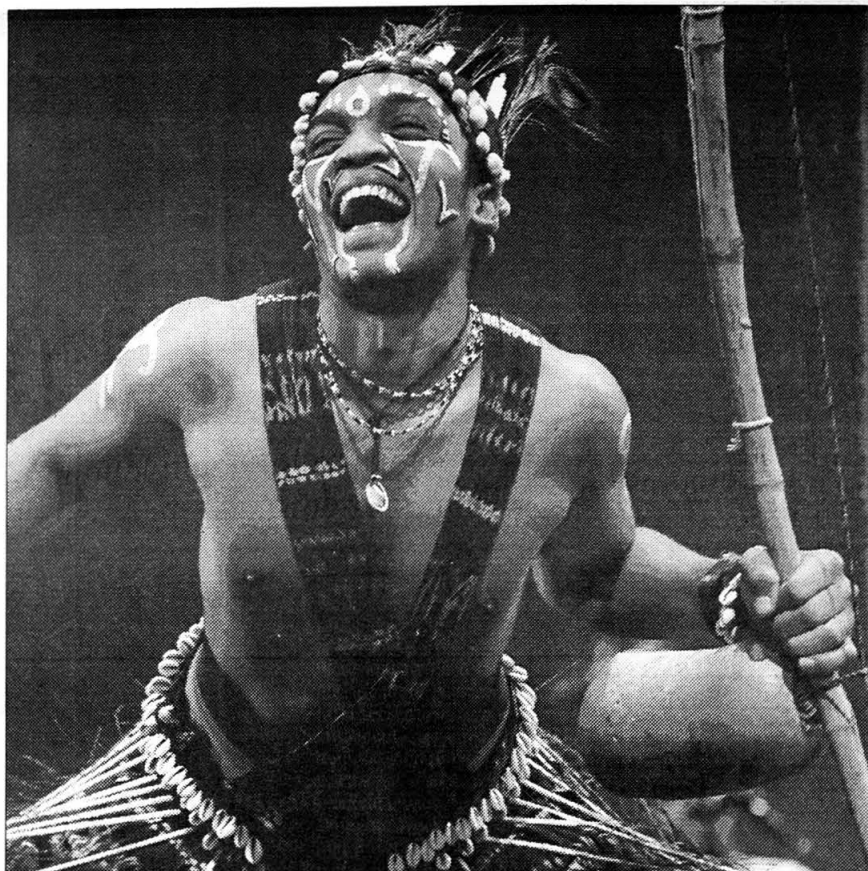
Currently each individual department offers portfolio-building classes, but soon this will be included in the Portfolio Center's services.

"One of the goals of the newly established Portfolio Center is a website that allows students to access a successful sample portfolio of other students, graduates and professionals in their field as a guidance in establishing their own portfolio," Green said.

They hope to have the center up and running in January 2005. Seniors and graduate students can help in this transition by filling out an online profile through Columbia Works. The profile includes students' majors, years in school and career choices. This allows the center to send them job leads and notices of visiting professionals in their fields.

Upcoming visits from industry leaders include: Broadview Media, The Chicago Tribune, Red Eye Studio, Fathead Design and WLS 890-AM. A complete schedule and registration form for "Show-Off" is available at Columbia's website.

Questions can be directed to the Portfolio Center at (312) 344-7280.



Eric Davis/The Chronicle

A member of the Sidi Goma dance troupe performs the Kari Damal (above) following the opening ceremony of DanceAfrica Chicago Oct. 10 (pictured below). The Kari Damal dance honors the saint of the Sidis, a group of former African slaves who served the kings of India.

'AYA' will survive

○ DanceAfrica festival salutes strength, perseverance at Chicago Theatre

Lisa Frame
Staff Writer

North America's largest African arts and dance festival, DanceAfrica Chicago came to the Chicago Theatre Oct. 22 to 24. The Chicago stop was sponsored by the Dance Center of Columbia.

DanceAfrica Chicago, currently celebrating its 14th year, showcases four different native dance groups from around the world: The National Song and Dance Company of

Mozambique (Maputo, Mozambique), Peru Negro (Lima, Peru), Sidi Goma (Gujarat, India), and the Ko-Thai Dance Company (Milwaukee).

Heidi Pearson, DanceAfrica's public relations associate, said this year's goal for the traveling show is "increased participation among Chicago, and Columbia College Chicago members, staff, and students especially."

DanceAfrica Chicago started in 1991 as a weeklong festival with lectures, dance demonstrations and community perform-

ances with a three-night finale of performances by the Dance Center at the Chicago Theatre, 175 N. State St.

DanceAfrica Chicago continues to commemorate the native traditions, indigenous dances and music from African cultures. DanceAfrica Chicago now works with more than 50 community-based organizations and schools and offers lecture demonstrations, master classes and workshops.

"This is great for the community: working with the artists while learning about the culture," said Dimitri Moore, DanceAfrica Chicago program coordinator.

This year's theme "AYA!" comes from a Ghanaian Adinkra writing symbol that represents survival, strength, perseverance, resourcefulness and endurance. DanceAfrica's mission is to allow audiences to witness and discover the traditions and cultural expressions that the tribes have preserved for many generations.

"The performers really give life to the theme," Pearson said.

Each dance tribe is evaluated and hand-selected by co-founder and artistic director Chuck Davis. Davis travels extensively to host auditions for this culturally diverse lineup of dancers.

This year's show had more than 80 dancers. For some of them, this was their first time in the United States. Some of the tribes have translators because they can only speak their native languages, making for a true cultural experience.



Eric Davis/The Chronicle



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Out On a Limb is Columbia's premiere sketch comedy series written, produced, directed & edited by students working under the supervision of production & writing professionals.

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Be a part of 'history in the making' on

Election Night ★

7:00 - 10:30 pm

Tuesday, November 2nd

TV Dept. Studios, 15th floor

600 S. Michigan Ave

Columbia's Journalism Department, Frequency TV, the City Colleges and Northwestern University will join forces to broadcast "live" from the Columbia TV Department studios and surrounding campaigning area.

Students, staff and faculty are invited to come share in discussions and participate in interviews conducted by Columbia's anchors and reporters from Newsbeat and Metro Minutes. Who knows? You may get to rub elbows with one of the candidates themselves!

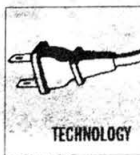
WYCC will broadcast this program "live" to the entire Chicagoland market (over nine-million strong) from 7:00 - 10:30pm.



Somebody's watching me

○ FBI may tap digital connections nationwide

By Adam J. Ferington
Associate Editor



In the ongoing War on Terror, few things are as vital as information.

Nearly two dozen government agencies are committed to, and responsible for, sifting through the endless sea of information that flows via the Internet through small businesses and colleges, regardless of public or private status.

What was once a difficult task has been magnified by the specter of 9/11 and the ongoing reconstruction of Iraq into a huge task.

When the Patriot Act was signed into law in response to the 9/11 attacks, it granted the judicial arm of the U.S. government

expanded powers for monitoring and collecting intelligence to assess threats on a domestic level.

However, the most recent initiative by the U.S. Department of Justice to obtain sensitive information is not a result of the Patriot Act, but rather a ruling that is nearly a decade old.

In 1994, the Communications Assistance for Law Enforcement Act was passed, requiring phone companies to alter their telecommunications networks so federal agencies could have access to phone conversations and place wire taps on phone networks.

The Department of Justice, as well as the FBI, is placing pressure on the Federal Communications Commission to include access to broadband and dial-up Internet under CALEA, effectively allowing law enforcement to canvass the digital divide with impunity.

If the measure is adopted the majority of Internet service providers will be required to alter and rewire their systems to allow federal government access to customers' information. Although a "trace and trap" order will still be required for federal examination of a client's data, CALEA places the liability of filtering user information on the ISP.

"If Congress passes a law, we don't have a choice [on whether to enforce it] unless it's ruled unconstitutional."

—Lauren Patrich,
Telecommunications Bureau
employee for the FCC

"Every service provider will have to comply with CALEA," said Geraldine Matise, deputy chief of rules and policy for the engineering division of the FCC.

"[CALEA] requires that every ISP separate their content, and puts responsibility on the carriers to protect their users."

Unlike traditional wiretapping that only monitors a single recipient, observation of Internet activity cannot be narrowed down to a single user. Literally hundreds of Internet users share the same Internet provider address, meaning that it's necessary for federal agents to sift through thousands of packets of data in order to pinpoint a single user. But because of the way networks are engineered, government monitoring of Internet traffic may result in third party data



Ryan Duggan/The Chronicle

inadvertently being obtained.

Documents obtained by the Electronic Privacy Information Center from the FBI show "beyond question, that surveillance conducted in packet-mode environments can result—and indeed has resulted—in the unauthorized capture of third-party communication."

At a time when the national dialogue between free speech and terrorism has become exponentially louder, the current proposal is beginning to snowball into a contentious debate.

"It's an unjustified reach on the part of the FBI for them to try

and monitor electronic communications with impunity," said Jay Stanley, communications director for the technology and liberty project of the American Civil Liberties Union. "It's unconstitutional for the FBI and Department of Justice to dictate the terms of a growing industry—you can't let government veto public communication."

So far, the FCC has remained relatively tight-lipped about the initiative and its potential snags, referring only to the existing CALEA guidelines that are beginning to show their age with the emergence of new technologies.

"If Congress passes a law, we don't have a choice [on whether to enforce it] unless it's ruled unconstitutional," said Lauren Patrich of the FCC's Telecommunications Bureau.

The Electronic Privacy Information Center recently brought a document before the FCC commenting on the jurisdiction limits of CALEA, stating that "Congress specifically found that [the] broad application of CALEA to all electronic communication systems was 'neither practical nor justified to meet any law enforcement need.' Such a

broad approach is precisely what DOJ now seeks."

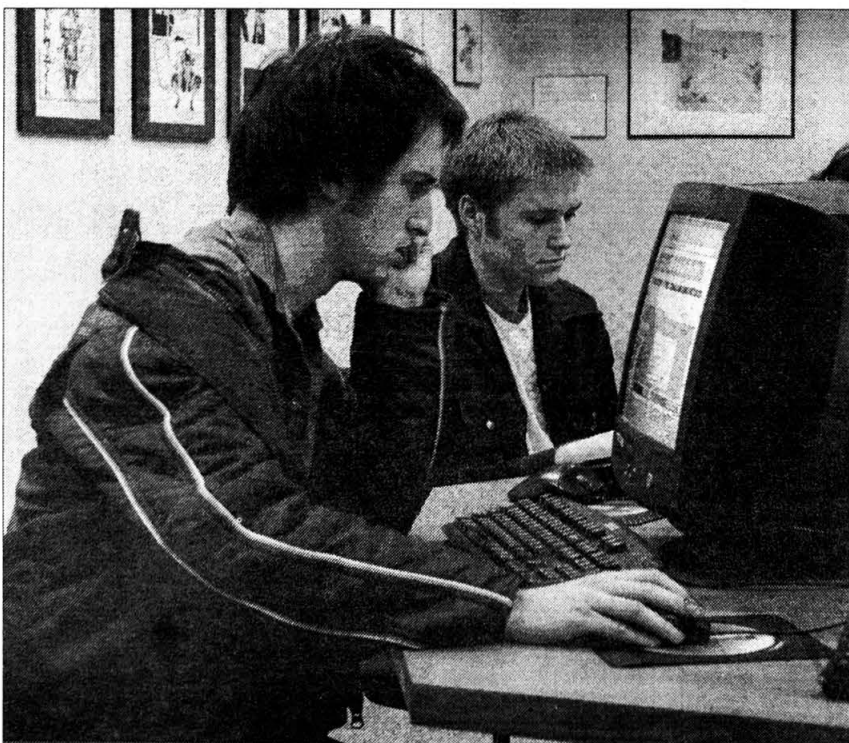
However, both the FBI and Department of Justice have directed remarks away from the matter, simply dismissing them as scare tactics. Representatives from both organizations refused to comment on the issue.

With the deadline for the FCC to rule on the measure fast approaching, many service providers are preparing to upgrade and alter their systems to comply with federal laws.

"The government will pay carriers to retrofit their systems, but it is the carrier's responsibility to find a way to supplement the added cost of maintaining their networks," said Matise.

Many people remain skeptical and apprehensive about the proposal.

"If you look at the traditional telecommunications network, they're a mature system," Stanley said. "The current state of CALEA is more than enough to obtain necessary information for law enforcement. The Internet, it's a relatively young system. Allowing something like this to occur could radically change the direction that it takes within the next five or 10 years."



Tina Wagner/The Chronicle

High-speed networks, like the one connecting all of Columbia's computer labs, may soon be subject to arbitrary and unsolicited surveillance by law enforcement officials.

Facts on CALEA

- To institute new regulations, the FCC is required to publish a Notice of Proposed Rulemaking in the Federal Register that provides a period of time for organizations, private industry and members of the public to submit their comments to the FCC before it makes a ruling.

- What you can do: Comments must be filed on or before Nov. 8 to be considered for ruling.

To get filing instructions for e-mail comments, send an e-mail to: ecfs@fcc.gov and include "get form <your e-mail address>" in the body of the message.

Source: Electronic Frontier Foundation

A&E

AN ARTS AND ENTERTAINMENT SUPPLEMENT OF THE COLUMBIA CHRONICLE



The genre that
refuses to die.

page 8



No costume?
we have you
covered.

page 10



Domo arigato,
Mr. Roboto.

page 12

"Let's Play!"

BY JAMIE MURNANE/A&E EDITOR



I've always been a big fan of Halloween. There's no other time in which such blatant absurdity is allowed, let alone encouraged. I love the parties, the dressing up, the haunted houses and even the annoying noise-making decorations (not to mention the parties).

My family's always been one of those families. You know the ones: sticking fake limbs out of the yard and playing "Monster Mash" whenever possible. Last year, we took it to an all-time high by going to an old (I guess it'd be redundant to say "dead") cemetery at night. Sure, it may have been disrespectful, but it was scarier than any \$15 haunted house—and we were careful where we stepped. The trip forced a few words out of my mouth that I'd never say in front of my mom, but I was pretty sure she said some too, so we were even.

After the graveyard romp, cheap Halloween entertainment in a tiny town, my family and friends reconvened at my parents' to have a little fun with my then 10-year-old sister and her friends, who, worn out from

begging strangers for candy all day, were asleep.

It was 1 a.m. when the power went out (or when my stepfather hit the switch). The omnipresent theme from the Halloween movies was eerily pulsing out of the speakers. There was fake blood, fake knives, me dressed as Samara from *The Ring* (which scared even me when I looked in the mirror) and a gorilla suit: all the makings of the perfect family fright night.

What, that's not a nice thing to do to a bunch of slumbering 10-year-olds? We thought they'd find it highly amusing, but it turned out they were just in shock. After realizing, first of all, that they weren't dreaming, they eventually stopped convulsing and managed to laugh it off. "I knew it was you the whole time," my sister, Mandi, claimed, wiping the tears from her eyes. Tears of joy, I'm sure. I'm also sure she and her friends will grow up to be perfectly fine—a little therapy never hurt anyone.

There's just so much fun to have around Halloween. But there is one thing I don't like about the day of the dead. Well, several things, technically: the horror movies. All the blood and guts gross me out, and the screaming and running the wrong way (like that would ever happen) is completely unavoidable this time of year. While most of the movies are incredibly cheesy and downright laughable, others simply scare

me too much.

I've realized I basically have to keep my television off or I will inevitably be subjected to previews for new, creepier horror films or be reminded of what TBS will be showing yet again, the entire *Halloween* series. Apparently, it's just not Halloween unless Jamie Lee Curtis is screaming 24/7. But that's not even the worst. That's *Child's Play*.

The film, which came out in 1988, has haunted me since I was seven. For the three people in the world who may not be familiar with the movie, it revolves around a serial killer taking over the body of a harmless, cheerful-looking doll. Boy, if ever looks were deceiving. The "doll" assumes its role as a young boy's companion, promising to be "best friends 'til the end" while stalking and slashing anyone possible.

My entire childhood, I was afraid of dolls. I was sure they'd come to life and try to murder me in my sleep. I mean, really, who makes a horror movie in which the main antagonist is a My Buddy look-alike in the late '80s? That's just guaranteeing kids are going to be screwed up.

Even now, I squirm when someone references the film (and its sequels) or that hideous redhead Chucky. Even the name terrifies me. Even writing it as I just did—"Chucky"—sends chills up my spine. In fact, I'm so afraid I can't even finish this.

WHOSAID?

What are you going to be for Halloween?

1. "A Christmas tree."

2. "A cowgirl."

3. "Satanic Ward Cleaver."

4. "A death dealer."



Deanna Lozenski
Senior
Graphic Design



John Bolles
Sophomore
Fine Arts



Maq Maqiyayo
Senior
Advertising and Art
Direction



Bethany Kovach
Senior
Photography

Answers: 1-D, 2-A, 3-B, 4-C.

MONDAY

Moving Units at the Bottom Lounge. 3206 N. Wilton Ave. 8 p.m.

R.E.M. at the Auditorium Theatre. 50 E. Congress Parkway, 7:30 p.m.

TUESDAY

"An Evening in the Rye," a trio of one-acts inspired by J.D. Salinger at Frankie J's MethaDome Theater. 4437 N. Broadway St., 7:30 p.m.

WEDNESDAY

Public hearing about CTA cuts. Last opportunity to have your voice heard! Palmer House Hilton, 17 E. Monroe St., 4 p.m.

Straylight Run, Northstar at Metro, 3730 N. Clark St. 6:30 p.m.

THURSDAY

Haunted Lanes Bowl-a-Thon at Diversey-River Bowl, 2211 W. Diversey Ave. 7 p.m.

... And You Will Know Us by the Trail of Dead at Metro, 3730 N. Clark St. 6:30 p.m.

FRIDAY

Ben Kweller, the Unicorns at House of Blues. 329 N. Dearborn St. 6:30 p.m.

Improv Olympic's 1000th show, "Baby Wants Candy." 3541 N. Clark St. 10:30 p.m.

SATURDAY

Wilco, Deerhoff at Auditorium Theatre. 50 E. Congress Parkway. 8:30 p.m.

SUNDAY

Clinic, Sons and Daughters, Midnight Movies at Abbey Pub, 3420 W. Grace St. 9 p.m. 18+

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Interpol need no Antics

The coolest band on Earth takes over the Riviera



Photo by Pieter Van Hattem

Interpol was the best dressed quartet in Chicago Oct. 17. From left: Sam Fogarino, Paul Banks, Carlos D and Daniel Kessler.

By Trish Bendix/Assistant A&E Editor

Interpol are too cool. They are mod artists and musicians; half of them attended New York University. If any band is instigating "the new wave" of '70s-style New York swingers, Interpol are the ones.

Before they saunter on stage, the quintet exudes a Brooklyn aura. Dressed suavely in sweaters, suits, occasionally ties and suspenders, Interpol's members are dressed as sharp as the music they play.

Interpol opened their set at the Riviera Theatre, 4750 N. Broadway St., on Oct. 17 with "Next Exit," the first song on their sophomore album *Antics*.

The band released their groundbreaking debut album *Turn on the Bright Lights* on Matador Records in 2002, making *Antics* one of the most anticipated albums of the fall.

Interpol remains serene and collected for a band under so much critical pressure. The stage demeanor of vocalist Paul Banks, bassist Carlos Dengler, guitarist Daniel Kessler, drummer Sam Fogarino and tour keyboardist Glasco, is intensely focused on the dance-infused downbeats and gloomy disposition that their music manifests.

Interpol are full of separate entities, though together they are concrete. They hardly interact with one another. Banks keeps his head tilted toward the ground, fixed on his concentrated vocals and chord plucking. Kessler slides and sashays on stage right. His slightly repetitive dancing is both endearing and ironic. He looks the closest to actually enjoying himself.

Not once do they ever crack a smile. On stage left, Dengler (or Carlos D as he prefers to be called), remains in his allotted 10 feet, smoking on his bass breaks and swinging his instrument low, sometimes shifting its bal-

ance on his knee.

The best thing about a band with only two albums is that their hour and a half set can easily fit fan favorites and singles from both releases. This also signifies Interpol's success.

Interpol brilliantly translated "Obstacle 2" and "NYC" from *Turn on the Bright Lights*. The set was heavily populated with tracks like "Slow Hands" from *Antics*, which was the only alteration from their opening set for the Cure this summer as part of the Curious tour.

Banks only spoke once or twice, thanking the crowd shortly. The rest of

the spectacle was left up to the accompanying light show strategically pulsating at the right beats and guitar riffs, as well as Kessler's constantly engaging dance moves. Interpol do not need any on-stage antics.

Interpol's critical comparison to Joy Division most likely began when someone

saw Interpol live. Banks and Joy Division's vocalist Ian Curtis share a mellow desperation that holds a stronger presence in person. While *Antics* and Joy Division's studio recordings, pre-Curtis' suicide, have obvious production differences, Interpol maintain the very statutes that made Joy Division as revolutionary as they were. Upbeat and atmospheric meltdowns are relatable and well understood, much like the band members themselves.

Carlos D seems the most accessible band member. A frequent DJ in New York and Los Angeles, he sometimes spins at the Interpol after-party. As for the rest of them, as relatable as they are, they still remain untouchable.

INTERPOLANTICS

Interpol's highly anticipated sophomore album, 'Antics', was released Sept. 28 on Matador Records.

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An all Hallow's exhibit

Trademarked art exhibit gets into the Halloween spirit

By Jamie Murnane/A&E Editor

Art is scary. Well, it is when it's Halloween art, anyway. The day of the dead is famous for costumes, begging for candy and apple bobbing, but it's also making a big dent in the art scene in Wicker Park.

This year, the Jinx Café Gallery, 1928 W. Division St., is the host of the 6th Annual Halloween Art Exhibit, "the officially trademarked exhibit that showcases nothing but 2D and 3D art based on the historical and contemporary views of Halloween."

Inside Jinx, more than 50 paintings and sculptures adorn the black and orange walls—and it'd be impossible to miss the doll heads floating in Mason jars full of "blood" on the shelves behind the counter. Very appetizing.

It's not uncommon for galleries to display Halloween-themed art, but what makes this official exhibit different is it's one of the few that focuses primarily on Halloween, said Jessica Kronika, the director of the exhibit for the past four years—especially in Wicker Park, an area known for its wide range of galleries. In fact, she and exhibit producer Scott Jackson plan the exhibit all year.

But why a whole exhibit dedicated solely to Halloween?

"Can you say why it is you

trick or treat on Halloween? I mean, we have no idea," Kronika said. "So, from an educational standpoint, we've been doing the research on the various names the holiday goes by around the world and encouraging artists, from their various perspectives, to create work that interprets: What is Halloween? Why do we celebrate it?"

Halloween, Kronika said, dates back to children in Ireland going door-to-door, asking for offerings for their

deceased ancestors who are believed to be able to come back to visit around Halloween. "From that, we have gotten our modern-day trick-or-treating," she said.

The art on display at Jinx ranges from realistic to abstract to expressionist. All the different views available seem to have some relation, Kronika said.

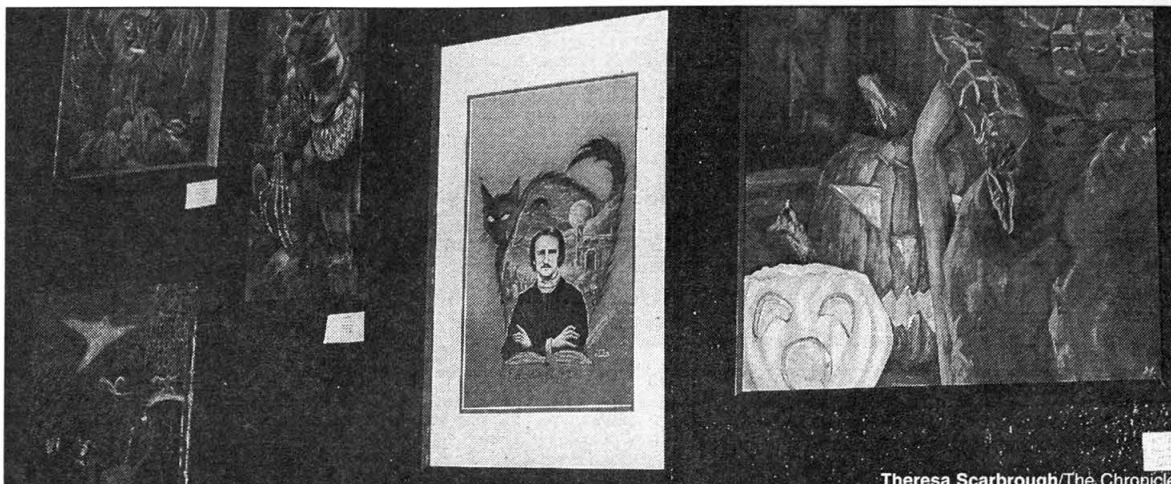
"America's such a melting pot, and this holiday in particular has been really influenced by that, which makes it a great

thing to get artistic interpretations from. It shows how much the cultures have blended and influenced each other."

A costume reception, which is open to the public, will be held at Jinx for the "Halloween Art Exhibit" Oct. 30 from 6 p.m. to 10 p.m.

"We recommend costumes for anyone who comes," Kronika said. "It's part of the fun of the holiday."

For more information on the exhibit, visit www.halloweenartexhibit.com.



Theresa Scarbrough/The Chronicle

Wicker Park's Jinx Café & Gallery, 1928 W. Division St., plays host to the sixth annual Halloween Art Exhibit.

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Fresh out of Film school

Aussie duo watches homegrown project grow into this fall's hot thriller

By Todd Burbo/ Assistant A&E Editor

Film students should listen closely to the advice of James Wan. That is, if they'd like to have a feature film under their belts by their mid 20s.

Wan is making his directorial debut this month with *Saw*, a film he began planning with friend and fellow student Leigh Whannell while the two were still in film school in Melbourne. With Wan directing and Whannell writing and acting, they seemed to have a good start. However, the two friends had more obstacles than most American film students—chiefly, their location.

They originally tried to make the film in their hometown of Melbourne, Australia. While some may think making a movie so far from the competitive nature of Hollywood would make things easier, the Australian film industry didn't seem to have room for them.

"The Australian film industry is so small, it's very hard to get financing," Wan said. "And you can multiply that by 100 for a genre film, a horror film like this."

The pair was realistic about their lack of resources. Wan and Whannell planned on shooting locally, using their friends as cast and crew, and designed the film's plot around their limited budget.

"We were like, OK, what's the cheapest fucking thing we can do? Two guys, chained up in a room with no windows—you can't tell if it's day or night. The original version was going to be entirely in that bathroom," Whannell said.

What was originally seen as a liability may be the film's greatest asset. The claustrophobia created by the aforementioned room is transported from the characters directly to the audience. Seeing such a small and foreboding set get so much screen time is enough to make anyone feel trapped.

The few scenes that take place outside of the bathroom hardly relieve the tension. Flashbacks of past murders are strongly reminiscent of David Fincher's *Seven*, with gruesome crime scenes that nevertheless show an impressive creativity on the killer's part.

It was one of the flashback scenes that the filmmakers decided to shoot first in order to try to sell the movie. An intensely gory torture scene may have been a brave choice to represent their film, but it was the right one.

After trying (and failing) to find financing in Australia, the team headed to America, where they soon found backers for their project. A company called Evolution Management not only wanted to make the movie, but also allowed Wan and Whannell complete creative control.

"It was the first meeting on the first day, and we were just sort of taken aback. The guy who runs the company is an ex-ice hockey player, and he was just like, 'You want to direct?' and James is like, 'Uh, yeah.' 'You want to act?' And he was just like, 'Alright! Let's make this movie, man!' It was crazy."

Without the aid of a studio, the crew managed to line up actors such as Cary Elwes, Danny Glover and Monica Potter. Lions Gate Films signed on for distribution upon the film's completion.

So, after his success as a first-time filmmaker, just what advice does James Wan want to give film students?

"Our philosophy was to go out and shoot the movie on whatever budget we could. We were going to shoot it with friends on 16 mm, *Blair Witch* style. I think that philosophy led to it being made in a more official way. I also think that writing a good script can get you noticed quite easily. A script will get you in doors you could never get in before."

Chronicle: Did you try to make this movie in your native Australia?

Leigh Whannell: Well, the script was written to be shot in Australia, in our backyards basically, with our friends. It was only when we finished the first draft and showed it to our agent, who was like, "This is pretty good—let me show it to someone," and we were fucking military about it. We were like, "Yeah, you can show it to people, but we're still making it!" He was like, "Just calm down, man. Let me show this to some producers." And then sure enough, there was some interest. So we tried to finance it in Australia for about a year, and we were really down about it, so as a last resort, our agent was like "Why don't we take it to America, where they make this stuff and understand it?" And we thought that was like trying to climb a sand dune, and you don't quite



A long way from the fireswamp: Cary Elwes in 'Saw'

make it because you're asthmatic, so your friend says, 'That's cool, we'll try Everest next week.' We couldn't get money in Australia, so now we're going to go to the biggest film market in the world and make it there? Well, our agent is very tenacious, so we just shot one scene, took it over there, and actually got the film off the ground.

C: How did the idea for *Saw* come about?

James Wan: Well, we were trying to think of an idea set in one room, which means that you have a lot of meetings where you're like, 'I've got it! It's five people, trapped in an elevator—and one of them's a killer.' And then the other person usually signifies that they think it's crap by going, 'Hmm... That's pretty good, James.'

C: Are there any aspects of your film that you're particularly proud of?

JW: Well, I should probably point out that we've got no CGI, no computer graphics at all. It's all done in camera. That's it. It's all captured in camera—real old-school, down and dirty, you know?

C: As far as casting goes, did you guys have any choices as to the actors? Were there any others you would have picked, or did these people just sign on and you were just stoked to get them?

JW: (laughing) Pretty much! Well, really, the producers were very instrumental in getting these guys.

C: Was Lions Gate sort of insistent that you have a recognizable American face in your film?

JW: No, actually Lions Gate didn't come in until after we had finished the film. It was very independent; it

was made without a distributor attached to it.

C: Your film will very likely draw comparisons to *Seven*. How do you feel about that?

JW: Well, we don't really have a problem with such, I guess, because it is similar in some respects. The one problem I do have with that comparison is the fact that *Seven* is a much more expensive film; it's a *huge* film. It's probably like a \$40 million film; they had so much time to shoot it and all.

LW: But the one thing we did have was Brad Pitt's looks and Morgan Freeman's talent. Combined. Right here. You can't put a price on that. There are certain things money can't buy (laughs).

C: Has the film been shown overseas?

LW: Yeah, it's been shown in Germany, and it has already opened in the UK. We were actually very excited about that, because we came in at No. 2 at the box office.

C: Really? That's pretty impressive.

JW: Yeah, and we got beat by *Wimbledon*, and you're just not going to beat a movie called *Wimbledon* in England (laughs). But

yeah, we came in ahead of *Sky Captain and the World of Tomorrow*, with Jude Law and all. So we're really happy with the way it opened.

LW: We're really excited about the American release, though. Just because we made it here, and it's coming out on Halloween.

HOW MUCH BLOOD WOULD YOU SHED TO STAY ALIVE?



Most American films are in fact made by Australian directors with British actors.

East vs. West

Asian cinema takes over Hollywood ...again

By Todd Burbo/Assistant A&E Editor

On Oct. 22, Takashi Shimizu's *The Grudge* opened in theaters nationwide. Its release was preceded by the typical Hollywood marketing campaign: posters plastered the city, trailers were shown, and TV spots were run. A horror film released in late October, *The Grudge* will likely have a very successful opening week.

This summer, Takashi's Japanese film *Ju-On* opened in select cities. It was released with little fanfare, and by the end of its run it failed to make waves outside of dedicated horror fan circles.

What makes this interesting is the fact that *The Grudge* is simply an adaptation of *Ju-On*, designed to cater to an American audience. This isn't necessarily a bad thing, as many classic films are, in fact, remakes.

"[Hollywood] has always copied Asian cinema. Most spaghetti westerns, such as *The Magnificent Seven*, were taken from [Akira] Kurosawa's samurai movies. It's nothing new," said Timothy Griffin of Facets Multimedia.

Despite having Sarah Michelle Gellar cast as a lead character, *The Grudge* may earn the respect of world cinema fans. It retains its credibility in large part because Sony was wise enough to let Takashi stay on as director, something DreamWorks did not pursue when they adapted the 1998 film *Ringu* into 2002's *The Ring*.

With Takashi at the helm, *The Grudge* should stay impeccably faithful to its origins. While he was happy with *The Ring*, he did complain that it went too far in explaining the film's

supernatural events. "I think it's just scarier when you don't know," Takashi said.

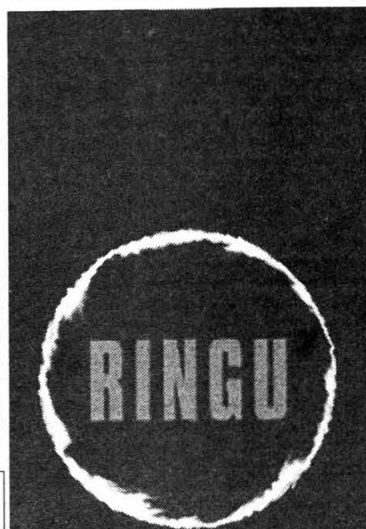
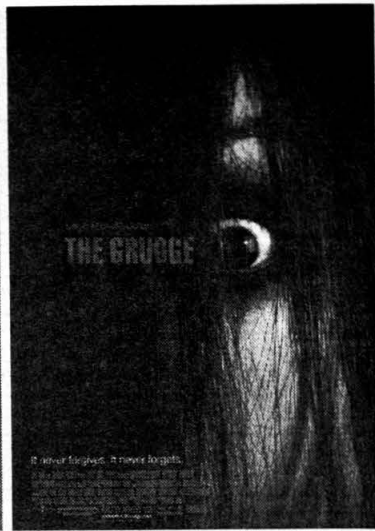
Hollywood might want to listen to Takashi. When director Gore Verbinski adapted *Ringu*, American audiences were treated to psychological thriller that relied on very little gore, and very much on ideas—something American horror films have forgotten how to do since the late '80s.

Stylistically, *The Ring* was very similar to its Japanese counterpart. Naomi Watts played the female lead with a bit more strength and more makeup was certainly applied to the dead bodies, but the Japanese spirit remained prominent in the film's ambience.

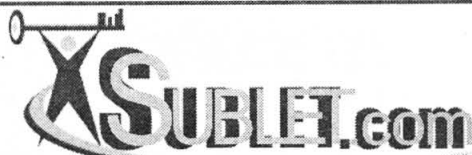
With *The Ring*'s success, it is hardly a surprise that Sony Pictures decided to give Takashi creative control over *The Grudge*. With this being his American directorial debut, we'll see whether his tendency to lean away from clear resolutions will be able to satisfy American audiences who are used to clear threats and neat endings.

Satisfied or not, American audiences will have to deal with Takashi's presence for some time. *Ringu* is only the first in a trilogy in Japan, and the trailer for *The Ring 2* is already showing stateside. *Ju-On* also has a sequel; whether it makes its way to American shores will most likely depend on *The Grudge*'s success this fall.

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Local band in disguise

Local H pose as the band everyone loves to hate for Halloween

By Jennifer Sabella/Assistant News Editor

Just when you thought the days of bickering brothers Liam and Noel Gallagher of Oasis were a distant memory, they will be reincarnated on Halloween by Local H during their 8th Annual Halloween Bash at the Double Door.

Local H front man Scott Lucas, along



Localh.com

Scott Lucas will pose as one of the infamous Gallagher brothers at the Double Door on Sunday night.

with drummer Brian St. Clair, head out for a monthlong tour on Oct. 27, but will be heading back to Chicago Oct. 31 for their Halloween stint.

For the past eight Halloweens, the band have masqueraded as another band, performing covers from the likes of the Sex Pistols and Tom Petty and the Heartbreakers at the Double Door.

This year, Local H take on Oasis, because, as Lucas said, "I think they're funny, and I also think there are a lot of great songs. We always try to have something that has some humor in it that we can play some jokes with."

Local H have been a lynchpin of Chicago rock scene since the days of Veruca Salt, the Smashing Pumpkins, and Triple Fast Action. Unlike these other Chicago legends, Local H have stuck around, making records that rock and playing shows for fans that have been loyal for nearly a decade.

After releasing *Whatever Happened to P.J. Soles* earlier this year, the band's label, Studio E Records, merged with Bardic Records in September. Bardic is now releasing the album.

The first single from P.J. Soles, aptly titled "California Songs," takes a jab at the L.A.-obsessed bands that have infested radio stations as of late. It also takes a swing at New York City ("We know you love L.A. / there's nothing left to say / please no more California songs / and fuck New York too.")

"California Songs" had heavy radio airplay nationwide and Chicago fans definitely relate to the song's message.

"We want to represent something other than industry acts, unlike the other two [New York and L.A.]," Lucas said, "[We want to represent] something that's real."

Lucas said the band plans on releasing their next single, "Everyone Alive," soon, but they are not ready to release a new album just yet.

"I still feel like this new record is pretty fresh," Lucas said, "and I'm not done with it."

Less than a year before the release of *Whatever Happened to P.J. Soles*, Lucas expressed serious concern regarding politics and the future of America on the band's "No Fun E.P." with the song "President Forever."

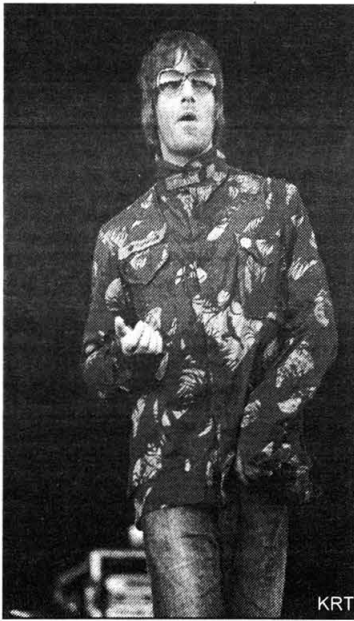
While most bands get on stage and encourage their fans that voting is important, Lucas feels that just telling people to "vote" isn't going to cut it.

"I want people to vote for Kerry," Lucas said. "I'm tired of everyone being silent."

Lucas also mentioned the "Vote or Die" campaign that has big-name celebrity endorsers like P. Diddy and Paris Hilton, and how he felt they should take a stance rather than just promote voting in general.

With the political future of America is unknown, one thing is for sure: Local H aren't going anywhere to change any time soon.

"I don't think [we plan on doing things] much different than what we have been doing," Lucas said. "We just make records



KRT

Liam Gallagher is one of two controversial family members in the Brit-pop outfit Oasis.

and tour."

No matter what Local H do, they continually have support from their hardcore fan base, who populate online forums and pack Chicago venues to see them live.

Lucas said he doesn't know why fans have stuck around for so long, but thinks it may be refreshing to hear a band that's "real" and not some marketed product. Although their albums have changed over the years, they don't steer from their rock 'n' roll roots, and have no plans to do so.

"We're not Madonna," Lucas said. "We don't need to keep re-inventing ourselves." Local H play a 21 and over show at the Double Door on Halloween and head back to Chicago on Nov. 14 for an all-ages show at the House of Blues.

For more information, go to www.localh.com.

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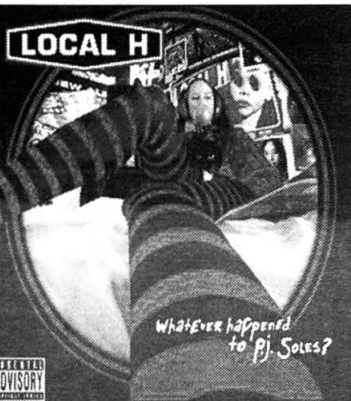
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year of the zombie!

BY SCOTT CARLSON / NEWS EDITOR

Maybe the Chinese have it wrong this time. The Chinese calendar says 2004 is the Year of the Monkey, but it could very well be the Year of the Zombie.

Or so says filmmaker George Romero, director of the most famous zombie trilogy of all time—*Night of the Living Dead*, *Dawn of the Dead* and *Day of the Dead*—in a documentary on the recently released “ultimate” *Dawn of the Dead* box set (Anchor Bay).

And Romero isn't the only person happy to see America eating up zombie movies like the dead feed on the living. According to fans, not even a shot to the head could take down the current juggernaut of zombie media.

The gush of zombie culture may not be apparent to the average person, but fans of the genre are keen to point out that 2004 marks what some call a zombie renaissance in popular culture.

Since January, three major zombie movies have been released nationally (*Resident Evil 2: Apocalypse*, *Shaun of the Dead* and a remake of *Dawn of the Dead*), each reaping respectable profits at the box office.

Add to those a continuing comic book series (Image Comics' “The Walking Dead”) and the news that Romero began shooting a fourth entry in his zombie series in Toronto on Oct. 11 (*Land of the Dead*), and zombie fans nationwide couldn't be more pleased to see the genre's corpse get up and walk around.

“The *Scream* era is officially over,” said Kristofer Velasquez, forum moderator and memorabilia archivist for the website “Homepage of the Dead.” “For a number of years now, horror movies have been trying to become too smart for their own good, but in the past few, it seems, the splatter film has been rekindled. This coincides with the relentless attitude of the zombie film. ... Like [in] its films, this genre doesn't stay dead.”

Coincidentally, the year of zombie renaissance also marks the 75th anniversary of the word zombie. It was introduced to America through *Magic Island*, William B. Seabrook's 1929 book about Haitian voodoo. Stories of vengeful corpses wreaking horror among the living were staples of folklore for years, subsequently brought to the forefront of culture by authors like Mary Shelley (*Frankenstein*) and Edgar Allen Poe (“The Fall of the House of Usher”), but the fusion of Haitian mythology and Christianity brought by missionaries (and slave traders) in the mid-

1700s is what gave birth to zombie culture.

As documented by Maya Deren in the book *Divine Horsemen: the Living Gods of Haiti*, a study of voodoo rituals, voodoo beliefs hold that a dead person can be revived, but with no will of its own. The victim remains under the control of the person who performed the ritual—like a horse slaved to a master. Skeptics say the voodoo zombies are not dead, but tranced by powerful drugs.

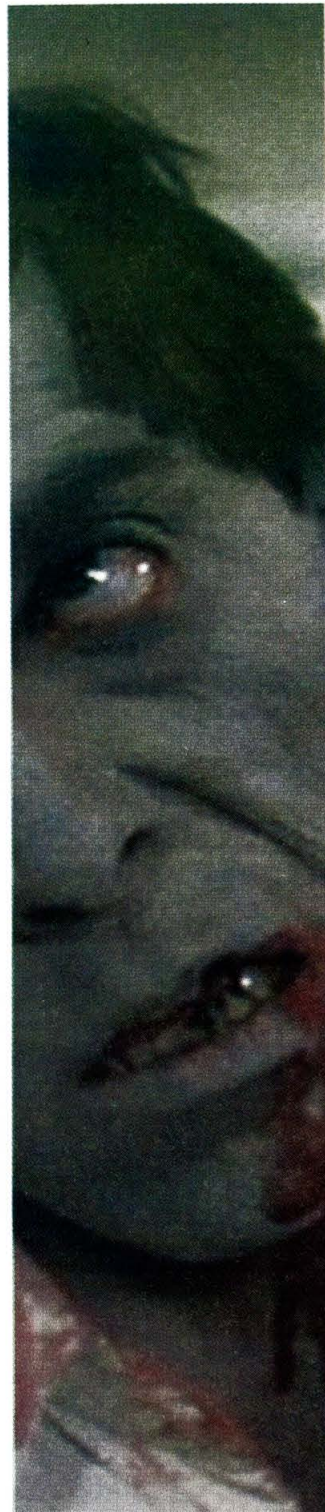
Beginning with 1932's *White Zombie*, starring Bela “Dracula” Lugosi, zombie films initially stayed true to their source material. Not particularly fearful or evil, and sometimes not even dead, the victims of early films moped around, imitating Boris Karloff's walk as the Frankenstein monster, often under a trance by some psychotic mystic looking for cheap labor. In that respect, zombies were more like subordinate vampires to a king, yet more biological than metaphysical.

“Vampires are interesting, but they tend to have an erotic aspect to them,” said Dan Dinello, a Chicago-based filmmaker, faculty member of Columbia's Film and Video Department and author of the forthcoming *Technophobia*, a book about science fiction and society. “[Vampires are] sort of a ... supreme evil, or even tragic like in Anne Rice's books. The zombie, though, has brought it closer to home in a sense, because they are our friends, our neighbors, the local people ... not some all-powerful supernatural beings.”

Movie studios adhered strongly to the slave ethic in zombie movies up until the late 1960s. By then, zombie movies were either about whimsical, ridiculous ghouls (as in 1964's *The Incredibly Strange Creatures Who Suddenly Stopped Living and Became Mixed-Up Zombies!*) or were so breathtakingly lousy that no one could take them as serious films (see Ed Wood's *Plan 9 From Outer Space*).

Then *Night of the Living Dead* hit. Romero's film, originally released in 1968, spent its first years of distribution on double bills supporting Hollywood B-pictures until the word got out that a bunch of nobodies from Pittsburgh had filmed the scariest movie ever to play at the local drive-in.

“I always knew there was a lot of subtext in the film,” said film critic Michael Weldon. “It's not something I try to deal with a lot, but that one was just so much you couldn't deny it.”



Weldon is the author of *Psychotronic Video*, a comprehensive encyclopedia of B-movie, cult flicks and just about anything else that never caught on in Hollywood. Weldon, now 50, of Virginia, recalled seeing *Living Dead* at midnight around 1970, when the film had just begun.

“The audience got upset ... and defensive of them were really charged,” he said. “It was a black hero—which, in any kind of movie, it was a hero,” he said.

The rest of *Night of the Living Dead* wasn't so common in the 1960s, either. In the space of a day and a half, audiences were watching a walking dead kill and devour flesh; they saw two all-American youngsters accidentally killed in a gas pump accident, then they witnessed a mother being eaten by the dead body of her husband.

But the crux of the movie was the African-American man, played by Duane Jones—who took the role with control and temper. Duane Jones—who took the role with control and temper. Duane Jones—who took the role with control and temper. Duane Jones—who took the role with control and temper.

It was not only a shock to see a black person starring in a horror film, but also not taking anyone—so shocking to Weldon, some of the audience began to yell “Kill the nigger!” on screen.

“I can bet you that was the only theater that opened in,” Weldon said. “It was a polarizing movie at the time. Vietnam War and the protests.”

After a moment of silence, Weldon said: “I don't want to be serious about this, but it's a lot of fun, light-hearted movies, *Night of the Living Dead* serious movie.”

Regardless of whether the commentary was intended, day Romero maintained he won the role with acting. “It was a matter—horror fans are looking of violent entertainment. The totally gone were the boring ghouls. From the beginning, the movies were out for raw and any entrails found two.”

Besides the playful commentary of *Night of the Living Dead* (for the most part) was a person to use the genre.



TOP 5 films of the undead!

1. Dawn of the Dead (1978): With money put up by Dario Argento (the Italian Alfred Hitchcock), George Romero accomplished the impossible: The sequel to *Night of the Living Dead* not only works as a follow-up, but bests the original in terms of gore and social commentary. The high water mark of the genre.



2. Braindead (1992): Peter Lord of the *Rings* Jackson gave us one of the most gruesome (and hilarious) zombie movies ever made. The American release—re-titled *Dead-Alive*—hacked off the original's gore but, thankfully, kept golden moments—zombie sex, lawn mower dueling and a kung-fu priest (“I kick ass for the Lord!”).



3. Night of the Living Dead (1968): A group of Pittsburgh nobodies shot a film on weekends during a year for about as much money as a luxury car, and ended up essentially birthing the modern zombie movie. The 1990 remake (directed by gore FX virtuoso Tom Savini) isn't all that bad, either.

THE ZOMBIE timeline

1700s The West Indies slave trade begins, bringing Christianity to many countries, forcing local peoples to either hide their beliefs or meld with the new religion

1818 Mary Shelley publishes *Frankenstein*

1839 Edgar Allen Poe publishes the short story "The Fall of the House of Usher," one of the first appearances of a vengeful corpse in popular culture

1929 The word "zombie" is introduced to American audiences by William B. Seabrook's Haitian voodoo book, *Magie Island*

1932 *White Zombie* is released; Kenneth Webb's play "Zombie" opens

1936 *The Walking Dead* is released

1941 *King of the Zombies* is released

1943 *I Walked With a Zombie* and *Revenge of the Zombies* are released

1959 *Plan 9 From Outer Space* and *Teenage Zombies* are released

1968 *Night of the Living Dead* is released

1972 *Children Shouldn't Play With Dead Things* and *Garden of the Dead* are released

1978 *Dawn of the Dead* (known as *Zombi: Dawn of the Dead* in Europe) is released

1979 *Zombi 2* (known as *Zombie in America*) is released

1984 *Day of the Dead*, Michael Jackson's "Thriller" video, *Night of the Comet* and *Return of the Living Dead* are released

1985 *Re-Animator* and *Demons* are released

1987 *Redneck Zombies* is released

1990 *Night of the Living Dead* (remake) is released

1992 *Braindead* (known as *Dead-Alive* in America) is released

1993 *Return of the Living Dead III* and *My Boyfriend's Back* are released

2002 *Resident Evil*, *Cabin Fever* and *28 Days Later* are released

2004 *Dawn of the Dead* (remake), *Shaun of the Dead* and *Resident Evil 2: Apocalypse* are released

2005 George Romero's *Land of the Dead* is scheduled for release



statement on society was Romero with *Dawn of the Dead* (1978). This time, Romero's zombies were scratching at the doors of a shopping mall—a cultural novelty at the time, and his criticism of consumerism was hard to miss.

For most fans, and many of the country's film critics, the commentary of Romero's films divide them from other entries in the genre. Though zombie movies cycled through theaters during the '80s and '90s, not many had the impact or critical response of Romero's, including this year's remake of *Dawn of the Dead*, which critics chided for jettisoning commentary in exchange for more action.

"To me, the best part of [the original] was the whole thing about the shopping mall," Weldon said. "That was a big statement about consumerism and capitalism in America ... and I don't think it was in the remake. You've got the shopping mall setting, you got zombies ... but it turned into [a] zombie version of *The Road Warrior*. It made for a good action movie, but I think it totally left out the part that freaked out a lot of people about the original."

But it's hard for fans to shun the newer zombie movies. According to Rusty Nails, a Chicago-based filmmaker and founder of the Movieside Film Festival, the success of the *Dawn* remake and 2002's *28 Days Later* and *Cabin Fever*—both of them zombie movies disguised as virus horror—were directly responsible for Romero securing funding for *Land of the Dead*.

"Because the remake of *Dawn of the Dead* did so well, one of the studios realized that every zombie movie that's come out in the last two years ... all owe a massive due to George," Nails said.

Nails has been in contact with Romero since May, when he brought the filmmaker and his collaborator/wife Chris to the Biograph Theater, 2433 N. Lincoln Ave., for a weekend showing of his films. The Romeros were so taken with Nails that they asked him to be a producer on *Land of the Dead*, an offer that Universal Studios—distributor of the film—nix-ed early on.

Nails said the limitations on the production of Romero's new zombie film—including a budget that was half of what the *Dawn* remake cost, and filming on location in Toronto instead of his beloved Pittsburgh—are standard operating procedure for the misunderstood director.

"He's like the Orson Welles of hor-

ror, in that he's one of the greatest geniuses that's worked in the genre and he's had one of the roughest times obtaining financing," Nails said. "In the last month and a half, he's had to do nine rewrites of his original script. ... He's trying to keep the integrity of the movie while the studio hacks try to figure out what the story means."

Studio interference might not be the only thing running against the re-emerging zombie genre. Plenty of this year's releases have returned to the playful fun of zombie culture, including the film *Shaun of the Dead*, "a romantic comedy with zombies"; *The Zombie Survival Guide*, a book that spoofs the *Worst Case Scenario* series; and a colorized DVD release of *Night of the Living Dead* featuring the satirical audio commentary by Mike Nelson of TV's "Mystery Science Theater 3000."

Then again, not everyone reads genre satire as the end of a golden era.

"Some people say parodies signal the end of a genre or a phase, but historically that isn't the case," Dinello said. "It's all just the evolution of the genre. Even *Dawn of the Dead* was a satire of sorts. ... [It was] at least socially satirical."

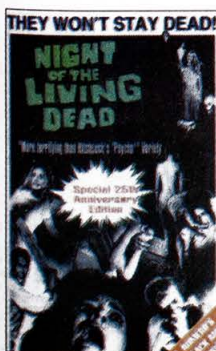
"There's absolutely nothing new about making fun of zombie movies," said Weldon, who has reviewed two previously released versions of *Night* that were tweaked for humor. "To tell you the truth, the zombie movie became a joke around World War II. I think if you stop and look at zombie movies, you might find more comedies than serious movies."

Whether the future of zombie films will feature serious commentary or revert to satire, the fans said they count on the genre to last—even if the zombie genre has to go dormant for a while.

"Horror seems to work in cycles," Nails said. "At the beginning of each decade, there seems to be an influx of new movies that do well, but then taper off at the box office. Perhaps it's a good thing, because then people have to make new good films that have to capture people's attention."

"In my opinion, this era's fate will be sealed after the release of [*Land of the Dead*]," said Velasquez. "It's the perfect end to the perfect legacy, and I'm proud as any to say I was around for it—maybe even a little bit a part of it."

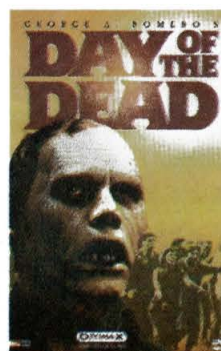
PHOTOS COURTESY
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4. Shaun of the Dead (2004): The creators of the British TV program "Spaced" wore their movie-geek colors proudly with a witty zombie genre homage/satire. Ironically, it turned out to be 20 times more effective than any "serious" zombie movie made in the last 10 years.



5. Day of the Dead (1984): Thankfully, George Romero decided two zombie movies weren't enough and made a third chapter, even after budget constraints scaled down his movie about an army of zombies to soldiers holding up in an underground cave. Reviled upon its release, today it's rightfully considered a classic.





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metal MACHINE music

BY JAMIE MURNANE
A&E EDITOR



Jason Vance has been captured!—by robots. He's been made their musical slave and the only human being in his band—a group of pneumatically-powered robots, no less.

The robots captured Vance about eight years ago and forced him to lead their band, no longer as Jason Vance, but as JBOT. And so became Captured! By Robots, which will perform Halloween night in Chicago for the sixth year in a row.

In reality, JBOT, former bass player of the Blue Meanies and Skankin Pickle, eventually grew tired of dealing with human bandmates. Upon having difficulty finding a guitar player he clicked with, he created his ideal band—of robots. But, of course, he prefers to stick to the claim that they captured him.

The non-human members are DRMBOT 0110, GTR-BOT666, AUTOMATOM, the Ape Which Hath No Name, the Son of the Ape Which Hath No Name and the Headless Hornsmen. Perhaps more bizarre than Dr. Frankenstein's monstrous creation, these creatures are alive and play music.

"When you're playing with people every night, you have to be such a diplomat all the time," said JBOT, who rarely breaks character. "There's so many egos you have to sort of pamper, and you gotta be nice and sweet and you know, dealing with people who are drunk on the road and drugs and all that—it got so hard that I was just like, 'Ya know, maybe I should just build robots to play with. They won't show up late to rehearsal. And their time will be really good, like when the drummer starts the song, it won't rush into crazy fast tempo.'"

And how did JBOT, a man with no robotic construction experience, do such a thing? Well, he "blew a lot of shit up," of course.

"I didn't know how to build robots. I had never built anything before, so I was like, 'I'll try it.' The first one sucked—really bad. But like anything, if you have enough of a passion for something, you'll keep

doing it until you get it right."

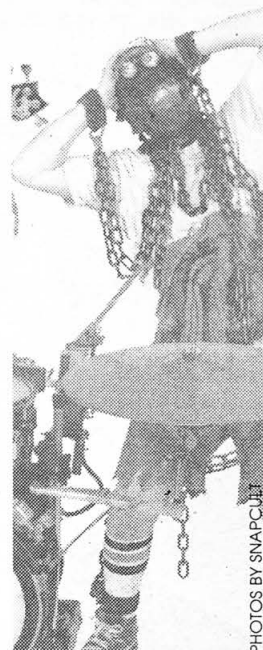
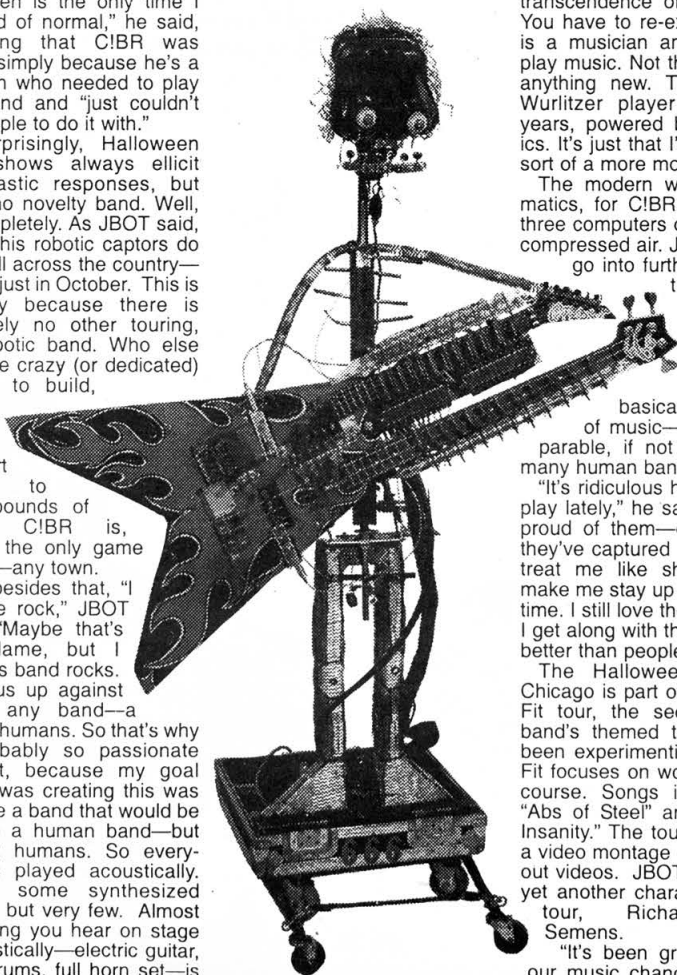
"You hook up something wrong, and stuff blows up and then you say, 'Right. I shouldn't do that again,'" JBOT said. "But I read a lot of books. It's basically like anything—if you read enough and ask the right people the right questions, you can do magical things."

Halloween is the perfect time of year for such magical things. But, JBOT, a Chicago native who resides in San Francisco, said the idea for Captured! By Robots had nothing to do with the holiday. "It just so happens that Halloween is the only time I feel kind of normal," he said, reiterating that CIBR was started simply because he's a musician who needed to play in a band and "just couldn't find people to do it with."

Unsurprisingly, Halloween CIBR shows always elicit enthusiastic responses, but this is no novelty band. Well, not completely. As JBOT said, he and his robotic captors do very well across the country—and not just in October. This is probably because there is absolutely no other touring, fully robotic band. Who else would be crazy (or dedicated) enough to build, program and transport 1,500 to 2,000 pounds of metal? CIBR is, indeed, the only game in town—any town.

And besides that, "I think we rock," JBOT said. "Maybe that's being lame, but I think this band rocks. I'll put us up against almost any band—a band of humans. So that's why I'm probably so passionate about it, because my goal when I was creating this was to create a band that would be just like a human band—but just not humans. So everything is played acoustically. There's some synthesized sounds, but very few. Almost everything you hear on stage is acoustically—electric guitar, bass, drums, full horn set—is all coming out of those instru-

"...Chuck E. Cheese is a bunch of Milli Vanilli mother-fuckers."



PHOTOS BY SNAPCULT

ments. It's not like we're faking it."

There's no faking involved—that's what things like Chuck E. Cheese are for: A bunch of animated characters seemingly playing instruments or singing, but are really just moving to pre-recorded music. JBOT thinks of his band as Chuck E. Cheese on acid.

"But Chuck E. Cheese is a bunch of Milli Vanilli mother-fuckers," he said. "They don't play—they just move. My bots actually physically play the music. There's something about that, that's just—it's a transcendence of some sort. You have to re-examine what is a musician and what can play music. Not that I'm doing anything new. There's been Wurlitzer player pianos for years, powered by pneumatics. It's just that I'm doing it in sort of a more modern way."

The modern way of pneumatics, for CIBR, consists of three computers on stage and compressed air. JBOT doesn't go into further details of the control system he uses, but assures the bots can play basically any kind of music—play it comparable, if not better, than many human bands.

"It's ridiculous how they can play lately," he said. "I'm very proud of them—even though they've captured me and they treat me like shit. ... They make me stay up for days at a time. I still love them, because I get along with them probably better than people."

The Halloween show in Chicago is part of CIBR's Get Fit tour, the second of the band's themed tours they've been experimenting with. Get Fit focuses on working out, of course. Songs included are "Abs of Steel" and "Stop the Insanity." The tour will feature a video montage of '80s workout videos. JBOT will get into yet another character for this tour, Richard Gene Semens.

"It's been great because our music changes between techno-based stuff all the way

to reggae to brutal black metal," JBOT said. "We mix it up a lot. Basically, the response has been: 'Oh my God! What the fuck?'"

The main difference between playing with robots, as opposed to his former bands, JBOT said, is that there's less drug use, which is comforting. No one wants a bunch of hopped-up robots playing music. Other than that, and the hauling of massive amounts of gear, he said, "It's really similar, actually. It's the same bullshit that you gotta deal with in a normal band; they're just not people. They ridicule me onstage. They call me names. They make comments on my penis size—those jerks. And that happens in other bands too, so it's pretty damn similar, except for the fact that they're just not human."

Being the only human in such an elaborate project is a lot of work, and JBOT's not sure why he's been doing it all these years. "The captivity is a big part of it," he said. "I've been captured by these robots; they demand me to tour and tell people of their robotic superiority and my failings. But besides that, it's so hard. We've been touring and playing night after night and I'm tired."

"Right now, I think I'd be happy if the robots would fall off a cliff. But, if they did, I would be sad. I mean, I'd be free, but, you know, I'd be back to working at a Walgreens or something—no offense to people who work at Walgreens, it's a great establishment—based out of Deerfield, Ill., by the way, which was my old hometown. But it is fulfilling because they are my babies. I made them from scratch. I'm very proud of them because when I watch them rocking or playing brutal fast black metal, or totally dub reggae, it's like magic."

Check out live robo-magic Oct. 31 at the Logan Square Auditorium, 2539 N. Kedzie Ave., at 7 p.m. Tickets are \$10. For more information, call (773) 276-3600.

Sounds of the season

By Doris Dadayan/Contributing Writer

It was a graveyard smash. Or, perhaps it was just another annoyingly creepy Halloween song. But, it *is* that time again. The Chronicle has hand picked (or apple bobbed) a handful of this season's songs that either send chills up your spine or just get under your skin. Either way, there's no escaping them. Mwaa ha ha ha.



1. Theme from The Exorcist—All right. Get out the holy water. The twinkling bells combined with a mental picture of 12-year-old Regan's possessed face and reversed speech with the devil—is quite effective. When the priest hears the voice of Satan on the recorded playback, and Regan's at the complete mercy of this demon, well, let's just say, don't sit alone with the Ouija board for this one.

2. Theme from Halloween—Of course, nothing says Happy Halloween like little Michael Myers from Illinois, on Halloween night, 1963.

Little Michael murders his sister with a butcher knife, and the music that accompanies this one hell-of-a-pissed-off-guy in a hockey mask is even more bone chilling. Yes, there's a psycho-killer on the loose, and this symphony of horror by John Carpenter is one of the most genuinely bone-chilling hits of all time.

3. "Monster Mash" from The Original Monster Mash—Yes, "Monster Mash" has always been quite the graveyard smash. This is perhaps the token of Halloween rock songs. Sure, it's a cheesy novelty tune. And thanks to Bobby "Boris" Pickett, this

1962 hit is a song your folks probably rocked out to. But hey, isn't that a scary enough thought as it is? And then there's Igor, experimenting in the lab with bubbling noises in the background—genius.

4. "This is Halloween" from The Nightmare Before Christmas—Ah, Danny Elfman and his dark, twisted mind—perfect for the devil's holiday. And who wouldn't want to imagine the scene when Santa Claus is kidnapped and tortured? From the little town of Halloweentown, this PG-rated movie has some pretty creepy and eerie sounds, a little like falling through a vortex,

complete with clanking bells, tubas and chimes.

5. "Thriller" from Thriller—Sure it's scary enough knowing that before the former King of Pop had freaky plastic surgery, he had a different skin color, but, love him or hate him, this song is a classic. "Thriller" has some of the best zombie makeup effects ever in film. Although the song itself isn't scary, Vincent Price's words in the end add a level of fear when he says, "Darkness falls across the land / the midnight hour is close at hand / creatures crawl in search of blood / to terrorize y'all's neighborhood."

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The definition of hip

By Trish Bendix/Assistant A&E Editor

From 19th century authors like Walt Whitman and Henry David Thoreau to the original scenesters Patti Smith and Andy Warhol, John Leland chronicles the history of "hip" from slavery-induced rhythm and blues to the punk rock revolution that would define the essence of the word in his new book *Hip: The History*.

New York Times columnist Leland attempts to dispel the myths induced by such books as Richard Lanhan's 2003 release, *The Hipster Handbook*. Lanhan writes that if people carry "shoulder-strap messenger bags and have at one time or another worn a pair of horn-rimmed or Elvis Costello-style glasses" then they are, indeed, hipsters. Reading Lanhan's book would presumably lower one's hipness, and the same could be said for Leland's book, which is a much smarter and factual representation of the word and its meaning.

Entire books could be written about every chapter's topic, from cartoons' place in society to the separation of women and hipness.

Leland writes, "Hip is a process in cyclical rhythm, like a menstrual cycle, rather than an event, like a male ejaculation. It performs for an audience; it only has meaning if it is watched."

In his chapter devoted to women, "Where the Ladies At?" Leland attempts to prove that

women are unspoken and purposely left out in the history of hip because of they have always been there. He suggests that if hip has a gender, it is female, yet 75 percent of the book about its history fails to mention specific

inception.

Leland writes that while Europe had the original bohemians, America "is both simple and in its ramifications, maddeningly, insolubly complex. That difference is the presence of Africans, and the coexistence of two very different populations in a new country with undefined boundaries. Without the Africans, there is no hip."

Leland's book is not the first to define hip (the tongue-in-cheek *The Hipster Handbook* in 2003 and various imposters have tried), but it is the first to delve into the instigators of the present-day hipster, described by the *Handbook* as "One who possesses tastes, social attitudes and opinions deemed cool by the cool."

Leland attempts to define and disfigure the aura of hipness in less than 400 pages. *Hip: The History* is a fascinating read, but most of the anecdotes and opinions included are not in-depth or well reasoned.

Research overpowers personal preference in the book, which ultimately saves it from being a biased description of what he deems hip. It's difficult to come to a conclusion on why society strives to be hip or what it really means to be hip, and therefore Leland's statements (however agreeable) are not irrefutable.

Leland is currently on a tour promoting *Hip: The History* in New York and Los Angeles.

Hip: the history John Leland

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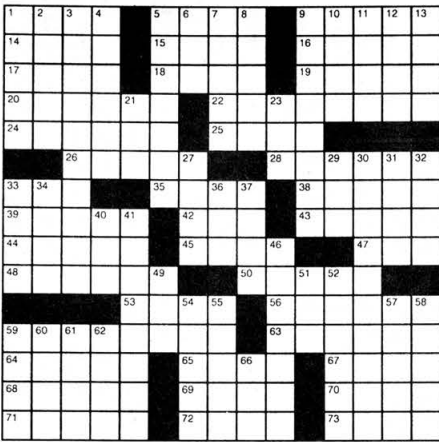
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Crossword

- ACROSS
- 1 Aardvark lunch
 - 5 Exploits
 - 9 Turn back
 - 14 Categorize
 - 15 Aretha's style
 - 16 Flee to wed
 - 17 Junket
 - 18 Soft drink
 - 19 Icy rain
 - 20 Pass through a membrane
 - 22 Accents
 - 24 Come up with a new scheme
 - 25 Vast landmass
 - 26 Clumsy oafs
 - 28 Musical transition
 - 33 Health retreat
 - 35 Saturate
 - 38 Savage
 - 39 Bends out of shape
 - 42 Expire
 - 43 Coloring agent
 - 44 Actress
 - 45 MacDowell
 - 47 Fruity drinks
 - 48 Cave dwelling
 - 49 Tried out
 - 50 Carpentry machine
 - 53 Medical pers.
 - 56 Native New Zealanders
 - 59 Chilean poet
 - 63 Mistral
 - 63 Royal color
 - 64 Think alike
 - 65 Asian sea
 - 67 Spike or brad
 - 68 Starring roles
 - 69 Profoundly wise
 - 70 Lat. list-ender
 - 71 "Ninotchka" filmmaker
 - 72 Lubitsch
 - 73 Wearing footwear
 - 73 Turner and Williams
- DOWN
- 1 John Jacob or Mary
 - 2 Hangman's knot
 - 3 Resources for use at opportune moments
 - 4 Casual walk
 - 5 Scales
 - 6 Talk baby talk
 - 7 Oklahoma city
 - 8 Louvers
 - 9 Read up on
 - 10 Building add-ons
 - 11 Edgar Allan and others
 - 12 Sword for a duel
 - 13 Oh, why not!
 - 21 Paulo, Brazil
 - 23 Chest bone
 - 27 Fountain drink
 - 29 Dander
 - 30 Numskull
 - 31 Dancer Kelly
 - 32 Vim and vigor
 - 33 Swing at
 - 34 Window part
 - 36 Help out
 - 37 over (collapse)
 - 40 Indy stop
 - 41 Superlatively squalid
 - 46 Took a taste of
 - 49 Unknown John
 - 51 Sigma follower
 - 52 New Orleans hoopster
 - 54 Category
 - 55 Ms. Bernhardt
 - 57 Greek epic
 - 58 Peddles
 - 59 Very strong wind
 - 60 Last of a teen?
 - 61 Grain coat
 - 62 Cincinnati nine
 - 66 Before now



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10/25/04

Solutions



Jackass of the Week

By Jené Shaw/Copy Editor

Let us tell you once again who's bad. You'd think that a man who hasn't made an album since 2001 would disappear from the headlines. Nope. Michael Jackson keeps popping up with molestation allegations and lawsuits ad nauseum.

Apparently Jacko was insulted by Eminem's recent video "Just Lose It." The rapper mocks the former King of Pop and his molestation allegations by jumping around singing, "Come here, little kiddies, on my lap," to a group of boys.

Jackson recently pleaded not guilty to charges of child molestation, conspiracy and administering alcohol to an underage companion.

Eminem also ridicules Jackson's plastic surgery and re-enacts an accident in which Jackson's hair caught on fire during a 1984 Pepsi commercial shoot. "I am very angry at Eminem's depiction of

me in his video," Jackson told Steve Harvey in an interview on Los Angeles' 100.3 FM. "It is one thing to spoof, but it is another to be

demeaning and insensitive." Black Entertainment Television is the only network to take "Just Lose It" off the air. The network's president and founder, Robert Johnson, said he felt it was inappropriate to disparage a celebrity.

"I've admired Eminem as an artist, and was shocked by this," Jackson told Harvey. "The video was inappropriate and disrespectful to me, my children, my family and the community at large. It is my hope that the other networks will take BET's lead and pull it."

Eminem also parodies other 1980s icons in his video, including Madonna, Pee Wee Herman and MC Hammer.



KRT

Weekly Web: inspot.org

How do you tell someone you don't even know that you've given them herpes—or worse?

Simple: Send them an e-card.

This month, inSPOT, an offshoot of the San Francisco Department of Public Health, launched an e-card service directed at the San Francisco gay community—specifically the section of the community that participates in anonymous sexual encounters.

To soften the blow of an embarrassing situation, inSPOT offers private e-mail greeting cards to announce ... ahem, infection.

"If you've been diagnosed with an STD, what your playmates don't know could affect you again," the website reads. "Or affect a friend. Or a friend's friend. San Francisco's a small town after all ..."

inSPOT currently offers six e-cards, ranging from the direct approach ("Heads

up—I caught an STD since we messed around") to the pseudo-serious ("It's not what you brought to the party ... it's what you left with") to the utmost of questionable taste ("I got screwed while screwing—you might have, too").

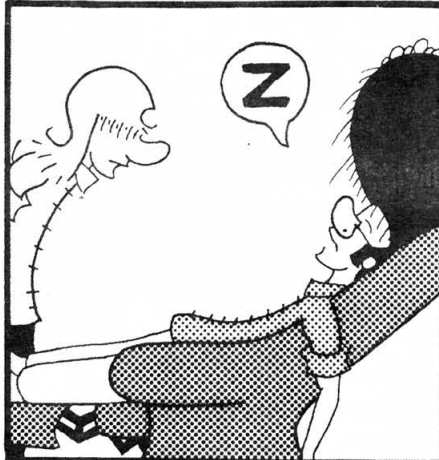
Of course, The Chronicle would never suggest that STDs are humorous, but keep inSPOT's website bookmarked. April Fool's Day is only six months away after all...

www.inspot.org

The Half Funny Page

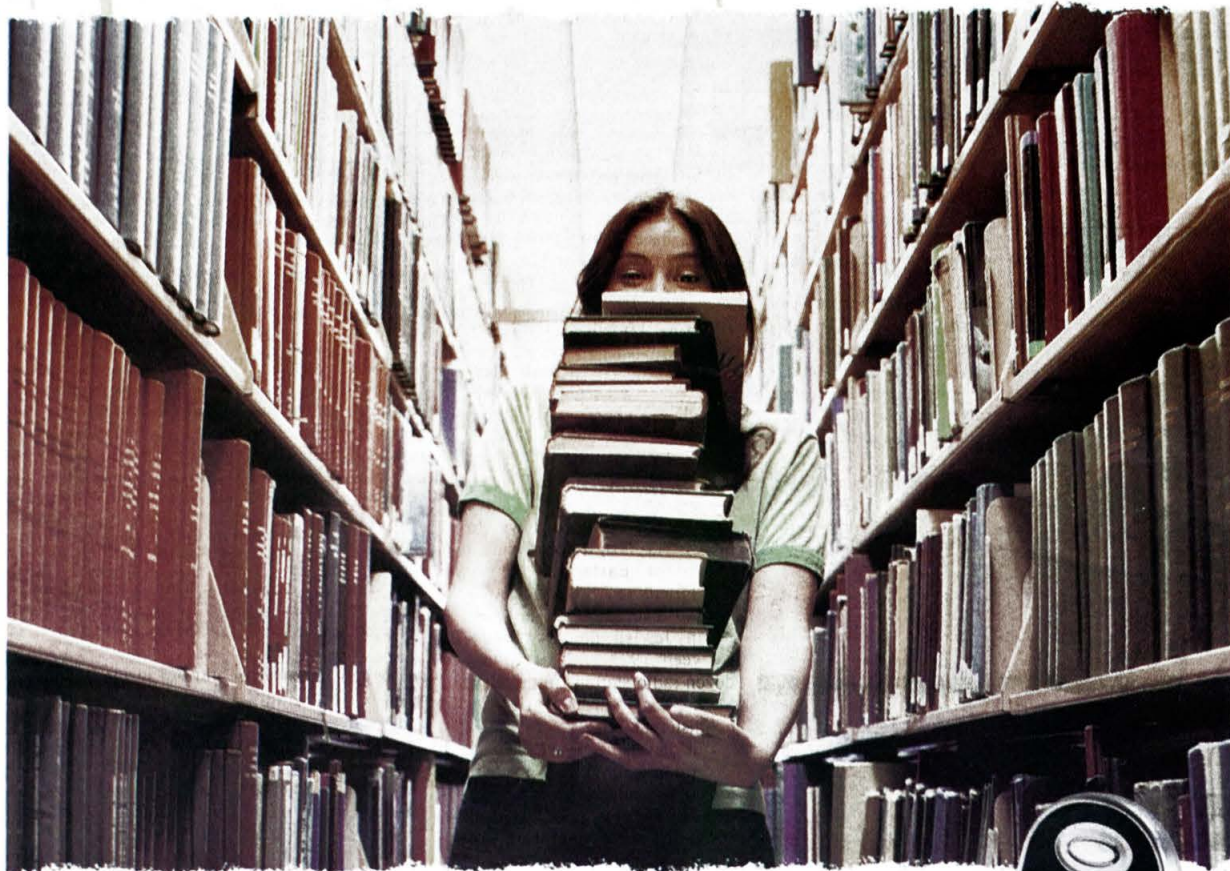
Out of My Head

by Scotty Carlson



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Colleges revive Yiddish after nearly 50 years

○ Stanford scholars resurrect fading language

By Lisa M. Krieger
Knight Ridder Newspapers (KRT)

Adam Grossman heard it as a child, when his grandparents wanted to keep a secret. For Ruven Kogel, it was the punch line of a joke and the lyrics of a favorite klezmer tune.

But they never understood Yiddish, the language of their Jewish forebears, until joining a new class at Stanford University this fall. Almost extinguished by the Holocaust, then lost in the memories of aging survivors, Yiddish is now emerging as a respected academic discipline.

"I see it as a way to better understand my culture," said Kogel, 23, a materials science student of Ashkenazi Jewish heritage. "And I felt it was important to connect with this aspect of my music."

Before World War II, three-quarters of the world's 17 million Jews spoke Yiddish, most in Eastern and Central Europe.

Today, linguists believe the number to be less than one million.

Within the past few years, a young generation of linguists has begun learning the language, not just at Stanford, but at the University of California-Berkeley and an estimated 50 other universities, including Harvard, Yale and the Indiana Universities.

Scholars hope its rich literary, poetic and musical tradition can be saved, said Gabriella Safran, associate professor of Slavic languages and literatures at Stanford, who created the class.

"Learning a language makes you see the things you can't translate," said Safran. "It's a worldview that you get access to only when you read literature in the original."

While there has been off-and-on interest at Stanford in recent decades, this year the university committed to a three-year program—long enough for students to gain some fluency. In addition to the language class, which

has five students, others who already speak some Yiddish are reading literature by authors such as Sholom Aleichem.

In addition to a program in Jewish studies, Stanford has rich Eastern European and Judaica collections built by Stanford's respected Judaica librarian, Zachary Baker.

"People interested in Jewish history come from all around the world to study here," Safran said. "Stanford has unbelievable library resources in Yiddish and Eastern European anything. It is one of the best places in the world to study Eastern Europe and the former Soviet Union."

Now, after thousands of years, academia is finally taking Yiddish seriously, she said. Throughout its history, it was dismissed as a language of commoners.

Its birth traces back to around the 10th century, when Jews left France and Italy to escape persecution and settled in towns along the Rhine.

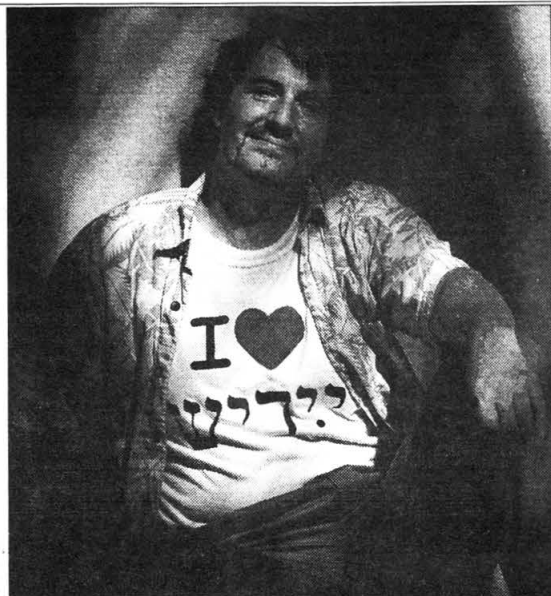
The new language was a dialect of German, written phonetically using the Hebrew alphabet. It borrowed from Hebrew, French, Italian and Slavic languages.

"It was the vernacular language for women and underclass men," Safran said. "It is not a high literature."

Educated men spoke Hebrew. Yiddish took root in Eastern Europe and became the native tongue of Ashkenazi Jews. In the early 1900s, it accompanied waves of Eastern European immigrants to America, becoming an everyday language in urban Jewish neighborhoods. Between 1925 and 1955, two dozen radio stations in the New York City area broadcast Yiddish material.

But new generations of Jews assimilated quickly into the English-speaking culture. An anti-immigration law passed in 1924 limited migration of Eastern European Jews.

The Holocaust dealt the language a near-fatal blow. Half of



Courtesy KRT Wire Service

David Weintraub, executive director of The Dora Teitelbaum Center for Yiddish Culture in Coral Gables, Fla., proclaims his love for Yiddish with an authentic fashion statement.

the world's Yiddish speakers were killed.

"With World War II, there was a tremendous break and rupture. It is a tragic story," Safran said.

Survivors of the war proudly embraced the more ancient language of Hebrew, burying their association with what was often seen as the tongue of the ghetto. The new state of Israel made Hebrew, not Yiddish, its official language. In the Soviet Union, Stalin outlawed the language.

The once-thriving literary community seemed headed for linguistic extinction. It stayed alive largely because of ultra-Orthodox communities and yeshivas.

"Because 90 percent of Jews lost in the Holocaust spoke Yiddish, we should not forget their language and culture. There is a rich literature, poetry and music that they left," said Philip Kutner of San Mateo, who is active in the growing off-

campus Yiddish revival and also goes by the Yiddish name "Fishl."

Scholars attribute the growth to a number of factors. The Hebrew language is now well-established in Israel, so Yiddish is no longer seen as a threat. Interest shifted beyond the Holocaust to exploring Jewish cultures that existed prior to the war.

Modern students seek a window into their past, Safran said.

It'll always be a second language, never again what it once was, scholars acknowledge. But it offers an important lesson, not just in linguistics, but in history.

"When students read Yiddish literature, they can start to experience what it is to live between many languages. And that tells them something important about Jewish culture," Safran said.

"It is a fusion language. When you learn it, you see the history of our people."



Courtesy KRT Wire Service

Collections of original Yiddish literature (above) are rare, due to their widespread destruction by the Nazis during World War Two.

University of Kentucky police must release victims' names to paper

The University of Kentucky Police Department broke the state's Open Records Law by refusing to release victims' names on crime reports, the Kentucky attorney general's office ruled Oct. 18.

Last month, UK lead counsel Barbara Jones decided to implement a new rule for crime reports, which allowed victims to withhold their names. She said it stemmed from the assault of a UK employee who'd asked police not to release his name.

The Kentucky Kernel, the campus newspaper, then sent an open-records request asking for several complete police reports. When it was turned down, the Kernel appealed to the attorney general's office.

The ruling consistently said that UK had tried to put the burden of proof on the Kernel, when according to the law it rests on the public agency resisting open-records requests.

The opinion accepted the Kernel's argument that complete police reports helped monitor crime on campus and the police department itself.

Election provides new spin on classes

The course: Election 2004, taught by professor Mel Kahn at Wichita State University.

The assignment: Work for a political campaign. Remember to keep a daily log. Learn advertising techniques, where the money comes from and how polling is employed.

That's the homework Kahn has been assigning for election-year courses since 1962. Like many of his peers in higher education, he teaches campaign-centered courses when a vote is approaching.

At a recent meeting of Kahn's course, he polled students on which topic—other than war—would swing their vote. Their answers: abortion and stem cell research.

At Friends University in Wichita, Kan., first-year professor Steven Campbell deployed

his 13 students to work in campaigns, including those for Democrat Don Betts and Republican Susan Wagle, two state senators running for reelection.

Each student must make a presentation at the end of the course on what they've learned, and how it relates to the Nov. 2 general election.

As Kahn, a Democrat who has mentored many

Republicans, including his son, explains, it isn't the party that matters. It's the passion.

College students battle weight gain

Joe Donnelly, director of Kansas University's Center of Physical Activity and Weight Management, has studied eating and exercise habits among the school's students, and he's come to some interesting conclusions.

Among them: Students who buy a standard meal plan that provides on average 10 or 12 meals a week "typically eat 55 percent to 60 percent of their meals outside the cafeteria," said Debra Sullivan, an associate professor in the department of dietetics and nutrition at the University of Kansas Medical School.

"Undereating leads to overeating," said KU dietician Ann Chapman. "A lot of students get into a pattern of that. They're not eating breakfast because they want to sleep in. They grab something quick for lunch, and then they eat a huge dinner and feel terrible, both physically and emotionally."

School district cancels Halloween

A school district in Puyallup, Wash. will not be allowing any costumes or celebrations this Halloween.

According to an Associated Press report, school district officials decided to discard their customary Halloween activities because of the concern that Wiccans and Pagans may be offended.

Although no members of the Pagan or Wiccan community have specifically requested that they not be performed, several did voice their disapproval toward some of the decorations that featured witches on broomsticks and crones with crooked noses.

Puyallup district spokesperson Karen Hansen said that they felt it was important for the students to "take [into] account the discomfort felt by others."

A school board meeting to address the matter is planned for the week prior to Halloween, but until the issue is resolved or overturned, any student who arrives at school with a costume will be sent home.

— Compiled by Adam J. Ferington

news
briefs

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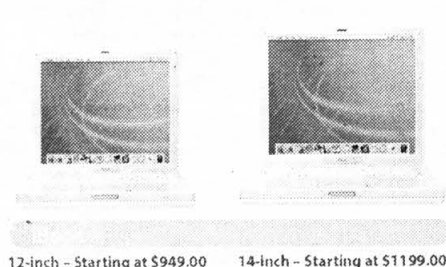
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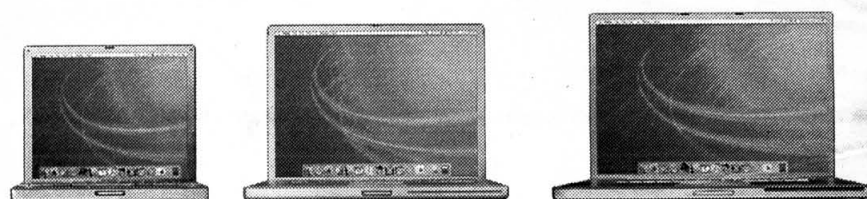
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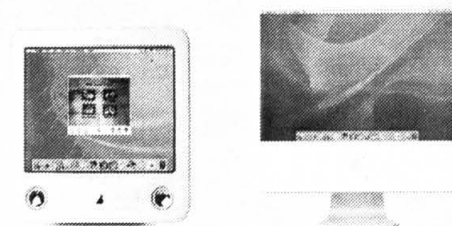
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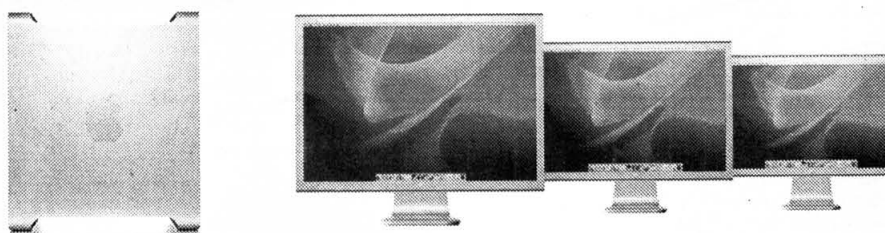
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Kerry for president

It's been said that the 2004 vote could be one of the most important elections in the nation's history. And no doubt about it, there's a host of problems Americans face as we embark on the next four years—problems both solvable and seemingly intractable, here at home and abroad.

For example, there's the issue of the economy. Since 2000, when the current administration took office, 1.8 million private sector jobs have disappeared. Oil prices have topped \$55 a barrel and gas has climbed to more than \$2 at the pump. The income gap has grown, with white families earning 11 times that of Hispanic families and 14 times that of black households.

Moreover, more than nine million Americans lost access to health insurance from 2001 to 2003. Prescription drug prices have skyrocketed so much that seniors charter buses to Canada to buy them.

The federal deficit has ballooned to \$477 billion, the largest dollar number ever. Recent tax cuts have been skewed toward the rich, with more than \$60 billion already returned to the richest 1 percent of the population.

In the area of civil rights, affirmative action is under assault, with "race neutral alternatives" replacing minority set-asides designed to right historical wrongs in hiring and education. Racial profiling of ethnic groups spiked after 9/11.

Equal access to voting for disenfranchised groups is

under attack in Florida and elsewhere. No Child Left Behind, the federal government's primary education initiative, has been underfunded to the tune of \$8 billion.

Meanwhile, The USA Patriot Act has expanded the authority of the federal government to subpoena and review personal records while failing to effectively find any terrorists and bring them to trial.

Abroad, things could hardly be worse. The war in Iraq has become a war of occupation that America is losing. U.S. soldiers are dying by the day, and Iraqi civilians are dying so fast no one has an accurate count.

American prestige is at an historic low, with much of the world believing the United States represents a greater threat to world peace than Osama bin Laden.

Things have gotten so bad that there's renewed talk of a draft in light of future wars America may have to fight under the current administration.

Taken as a whole, this is a sobering list. Success or failure for each of these issues can ultimately be placed on one doorstep: that of the current president of the United States, George W. Bush.

Unfortunately, Bush's handling of each of the above issues can only be called a failure by all but the most partisan of observers.

For these and other reasons, The Chronicle endorses the Democratic candidate for president, **Sen. John F. Kerry.**

No one says Kerry is going

to solve each and every problem this country faces if he is elected. But The Chronicle believes wholeheartedly that he stands a better chance of tackling these and other critical issues than the current administration, which has let ideology and political motives drive almost every aspect of policy while concentrating on savaging and marginalizing any and all opposition.

And like every presidential campaign, Kerry and his vice-presidential running mate, North Carolina Sen. John Edwards, have detailed policy proposals for each of the issues listed above. And, in expanding health care, increasing national security, getting the economy moving again, fixing education and protecting the environment, we like what we see.

But because of the fact that he has been willing to consider more than one side or potential solution to difficult problems—a character trait that has earned him the label "flip-flopper" from his opponents—Kerry stands head and shoulders above the current office-holder, who seems constitutionally unable to admit mistakes.

America needs a leader who is willing to see more than one side of a problem, to work with allies and even foes to solve the problems of America and the world, and to place issues of public policy above political necessities.

Kerry's service record in and out of uniform leads us to believe he can be this kind of leader, and we place our faith in him.

Adam's Rust



Adam Rust/The Chronicle

LETTERS TO THE EDITOR:

E-mail misconceptions

There has been much confusion about the change in the technical procedure used to gather MyOasis e-mail. Many people have erroneously jumped to the conclusion that the college is requiring students and part-time faculty to use the system as their primary e-mail account and/or requiring them to check their MyOasis e-mail as a separate login.

Neither of these statements is true. The college is not requiring students or faculty to use MyOasis as their primary e-mail account. In fact, they don't need to use it as an e-mail account at all, other than to check it for college-related information at least once a day.

Others have assumed that because we no longer allow forwarding, this means they must log into their MyOasis account separately every time they want to check their Columbia e-mail. This is also incorrect.

What has changed is the technical procedure by which e-mail is delivered to the end users' preferred e-mail account.

Students and faculty are encouraged to continue to use whatever e-mail

account they currently use. All they need to do is set up a "pull" so that their MyOasis account is pulled into their preferred account rather than being pushed or forwarded. The bottom line is they will be able to receive their MyOasis e-mail in their preferred account, just as they did before, but with a safer, more secure and more reliable result.

Virtually every e-mail program allows you to "collect" e-mail from a variety of separate e-mail accounts to be viewed in one convenient location.

Collecting has the same effect as forwarding—you can read your e-mail in one location. However, collecting is a safer and more reliable approach to gathering e-mail than forwarding is. Collecting is a "pull technology" and forwarding is a "push technology."

Here is why using pull technology is safer and more reliable than push technology. Using a pull approach, the e-mail is sent to the MyOasis server and a copy of the e-mail stays on the server. This way both the sender and reader are protected. The user can set up most any e-mail program—common ones include Outlook Express, Eudora, Mail, Netscape and even

a free account with Yahoo—to pull in their e-mail from many different e-mail accounts and they can read all of their e-mail through that one program.

These e-mail programs can be set to pull in as many different e-mail accounts as the user might have. So students and faculty can pull in their work e-mail account, their MyOasis account, a Hotmail or Yahoo account—whatever and how many e-mail accounts they might have into one location.

Downloadable .pdf files that show how to set up a "pull" using Outlook Express, Mail, Yahoo and Netscape are available at <http://cit.colum.edu/studentinfo/info.html> for students, and for faculty at <http://cit.colum.edu/oasisinfo/info.html>.

Additional information can be found in the Oasis Announcements: "New MyOasis e-mail procedures" and "View All of your E-mail Accounts in one location."

Bernadette McMahon
Chief Information Officer

Rebecca Courington
Director, Center for Instructional Technology

Chicago Cubs: last of the losers?

Cubs fans, take note.

Getting to the World Series really isn't that difficult after all. All you have to do is put yourself in an impossible situation against a hated rival—say, down three games to none in the league championship series—play two marathon games of five hours apiece, in which you have to come from behind to win with a walk-off homer in extra innings, and then stage a winner-take-all Game 7 on your opponent's home turf—like Yankee Stadium, the most storied diamond in all of baseball.

The Boston Red Sox did all that and more. They came up with a recipe for shrugging off decades of futility and defeat at the hands of the New York Yankees, and earned a World Series berth with a

10-3 victory Oct. 20.

Like Chicago's own Lovable Losers, the BoSox haven't won the World Series since the days when the telegraph was cutting edge technology, although the Sox did make it to the big game as recently as 1986. But unlike the Cubbies, the Red Sox just seemed to want it more than the Yankees—the most talented, highly-paid, dominant team in baseball, which has won 26 World Series, more than any other team.

That's why the Red Sox are in the World Series this year and the Cubs are watching it on television at home. When the chips were down, Boston found a way to win. The 2004 Cubs season ended in bickering and finger-pointing after an eight-game collapse down the stretch, capped when

their biggest star, Sammy Sosa, left 15 minutes into the final game of the season and then blamed his manager for not being supportive enough. And, during the playoff chase, the whole team got into a feud with a TV broadcaster who said they weren't playing hard enough.

In a year when they were supposed to be a lock to go to the World Series, the Cubs finished in third place.

Not Boston. Baseball's other "cursed" team looks like it might be poised to step into the winner's circle for the first time in a long, long time. And their fans are elated.

But the Cubs? The Cubs are nowhere to be found.

Maybe they're at home, watching a tape of how someone else got to the World Series.

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Draft suddenly more than just a pipe dream

By Mark W. Anderson
Commentary Editor

If you're between the ages of 18 and 26, you might want to ask yourself: What are your plans for the next four years?

If you've followed the news recently, your answer may be "getting ready for the draft."

Or, it may be the opposite—looking for ways to avoid it.

Either way, if you're a young person in America these days, the possibility of a renewed military draft has suddenly become something more than a piece of history that could have happened to your father.

The news is filled with questions about whether the draft is making a comeback—so much so it's become one of the hot-button issues of the 2004 presidential race.

That means young people might have to start figuring out what they would do if they suddenly found themselves called to serve their country in the military.

How can this be? Most of us grew up believing that we became soldiers only if we wanted to. And while some of us may have had a family member or friend who served in the military, for the rest of us it never warranted a second thought.

Military service was more a career choice than a way to perform our civic duty, despite the benefits the armed services offered. In fact, that was one of the great things about this country: You never got that letter in the mail telling you to report to duty unless you asked for it.

So why all the talk now? The short answer: Iraq. The United States currently has 330,000 troops stationed overseas, of which 170,000 are located in and around Iraq.

The decision to invade and occupy that country has placed an almost unprecedented burden on the nation's armed forces—particularly since the all-volunteer army that was in place at the beginning of the war was among the smallest in this country's his-



KRT

tory.

Coupled with longstanding deployments in areas like Europe, Asia and the border between North Korea and South Korea—not to mention Afghanistan—the total number of troops needed around the world is more than the number of full-time soldiers the country has available.

Such a numbers crunch has led to talk of an ongoing "back-door" draft, in which Army and National Guard reservists, called up to serve in Iraq, have seen their time on active duty extended against their wishes, and for an indefinite period.

Currently, 40 percent of U.S. forces in Iraq are reserve or National Guard units. And as of April of this year, about 150,000 army reservists have been called to active duty. Most of these soldiers were working on their careers or families when called to duty, obligations that have been put on hold. To many of these soldiers, and their families, being told they can't leave the service is just like being drafted in the first place.

The real reason there is talk of a draft right now—despite the widespread belief that instituting a draft would be political suicide for either President George W.

Bush or his challenger, Sen. John Kerry—is due to the possibility that Bush might win. People are scared that Bush intends to invade more countries down the road, especially in light of his often-stated "pre-emptive" foreign policy that calls for striking other countries before they have a chance to breed terrorists who could attack the United States.

But invading other countries means needing troops, regardless of whether there are any terrorists looking to harm us. It's sort of an invade-first-ask-questions-later policy, one that Bush seems willing to rest on the backs of soldiers, whether they agree or not.

Regardless of the realities on the ground, both presidential candidates have decided to use the draft as a political club to bludgeon each other.

Kerry brought up the issue in the very first presidential debate, in which he said that we might not be able to undertake efforts to stop genocide in the African nation of Sudan because we don't have enough troops.

Bush, for his part, has said that "we're not going to have a draft, period" in response to an audience member's question during the second debate. And both candidates sparred over the issue in the final debate.

But what's interesting is what happened in these last weeks before the election. Bush, declaring "the best way to avoid the draft is to vote for me," has tried to turn the issue against Kerry.

Despite the fact that his Democratic challenger has said that his goal would be to reduce the number of troops currently stationed in Iraq. And though a number of polls have suggested the majority of younger voters believe that Bush is likely to reinstate the draft if he is re-elected, the president is attempting to make voters think it is Kerry who wants the draft, even in the face of repeated charges by the Republicans that he is weak on defense issues.

Which just goes to show how ludicrous the entire conversation is.

Even if Bush is re-elected and wanted to start the draft up again, the number of young people who might be expected to serve would be significantly less than 100 percent of those called.

Which means something would have to be done with the sizeable number of potential draftees who would take to the streets in protest or flee the country to avoid serving. Mothers and fathers, and husbands and wives, many of whom might not be supportive of additional wars, would be likely to help their sons or daughters or spouses avoid the draft or protest right along side them.

All in all, few political actions would prove to be as unpopular as the draft, since the days of unquestioned allegiance to your country have long passed.

Still, anyone between the ages of, say, 18 to 26 might want to consider where their lives may be headed in the next four years when it comes time to vote in November.

If the draft is to come, it's not as likely to happen under one candidate as it would under the other.

And Canada might only take so many draft-dodgers before it says "enough."

Roamin' Numerals

20,000

The number of anti-American insurgents and sympathizers in Iraq, as estimated by U.S. government officials and reported in The New York Times last week.

9,118

The total number of times two campaign ads for President Bush—"Thinking Mom" and "Clockwork"—ran on TV stations in battleground states during the week of Oct. 10 to 16, according to FactCheck.org.

2

The number of men who rushed the stage and threw pies at conservative columnist Ann Coulter during an Oct. 21 speech at the University of Arizona.

Choice Cuts

“

“Our number one priority is protecting the instructional day.”

Puyallup, Wash., School District Superintendent Tony Apostle, explaining his district's recent decision to ban Halloween parties during the school day because dressing up "takes time away from learning."

“You might as well carry a sign that says 'I'm a drug head.'”

Hong Kong magistrate Ernest Lin, chastizing Ho Heng-chau, who was caught with three ecstasy pills, for showing up in a Hong Kong court with a T-shirt that had the word "cocaine" printed on it.

”

The endowment factor

By Jamie Murnane
A&E Editor

"What, you've got a vibrator, don't you? Every girl does. ... We should do it together; I could coach you through it."

These are the words at the heart of a lawsuit against loudmouth political pundit Bill O'Reilly—words he didn't want us to hear, that is. But the word's out, and O'Reilly, the host of Fox News' No. 1 show, "The O'Reilly Factor," has finally gotten what's been coming to him.

Regardless of whether last week's sexual harassment allegations against O'Reilly are true, the abrasive commentator is being slammed by the media—just as he's done to others. Apparently, he can dish it out, but he can't take it.

The charges of sexual harass-

ment came from the associate producer of "The O'Reilly Factor," Andrea Mackris, who claims O'Reilly not only "subjected her to mercurial and unpredictable mood swings" (big surprise), but that he also took part in raunchy phone conversations in which he bragged about his "amazing" endowment, according to the lawsuit posted on the Internet.

"If any woman ever breathed a word, I'll make her pay so dearly that she'll wish she'd never been born," Mackris accuses O'Reilly of saying in regard to any allegations that may be made against him in the future. "I'll rake her through the mud, bring up things in her life and make her so miserable that she'll be destroyed."

All this hostility coming from such a family oriented man? Yes, this just after the release of his

children's book, *The O'Reilly Factor for Kids: A Survival Guide for American Families*.

Tell us, Bill: Does attempting to initiate phone sex with an unwilling co-worker have anything to do with family survival?

Though this is a complete slap in the face to his viewers, the allegations are hardly surprising.

The few times I've managed to actually watch an entire "O'Reilly Factor" (once simply to watch Janeane Garafalo stick it to him), I noticed O'Reilly mentions sex as often as possible.

He thinks he's being sly when he incessantly condemns porn or "indecentcy," but really, why does he bring it up so much?

Whether O'Reilly did indeed harass Mackris is hardly the only issue.

The real issue is the fact that Mackris was not only fired from

Fox News, but is being countersued for, as she says, complaining that she'd been mistreated.

It seems that O'Reilly must have gotten spooked at the thought of losing the job that brings in more than \$60 million a year for Fox News.

It's an all-new low from a man I didn't think could go much lower. And it's obvious he knows he has screwed up. Recent news shows that O'Reilly has taken a step out of the public eye, which adds more fuel to the Bill-O'Reilly-is-guilty fire.

O'Reilly told the New York Daily News on Oct. 15, "I have been advised to keep my big mouth shut, and I have promised to do that."

If only he could have taken his own advice—"Shut up, shut up, shut up!"—a lot sooner.

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Blackstone Hotel to be re-opened

○ Buyers of landmark hotel will restore building's features, update rooms

By Jeff Danna
City Beat Editor

For five years Chicago's historic Blackstone Hotel sat vacant at Michigan Avenue and Balbo Drive, but it has finally been sold.

Sage Hospitality Resources LLP, a Denver-based development company, signed a contract last month to rehab the 94-year-old hotel at 636 S. Michigan Ave., just south of Columbia's South Campus Building, 624 S. Michigan Ave.

The sale of the Blackstone marks the end of a five-year period during which the hotel was closed due to building code violations.

Last year the Blackstone's owners at the time, the Heaven and Earth Inns Corp., run by spiritual guru Maharishi Mahesh Yogi, put the hotel up for sale, hoping to convert the rooms into luxury condominiums. Revenue from the sale of the condos was supposed to be used by the Maharishi World Peace Fund to promote global tranquility. However, those plans fell through, and Sage swooped in.

"We have a program here at Sage to redevelop old buildings and convert them into luxury hotels," said Kenneth Geist, the company's executive vice president of Sage Hospitality. Sage has converted historic buildings to hotels in major cities across the country.

Geist declined to say how much Sage paid for the Blackstone, but Yogi's corporation initially asked for about \$31 million, said Art Burrows, senior vice president of NAI Hiffman, the Oak Brook-based real estate company that brokered the sale.

Sage had been eyeing the Blackstone since it was shut down, but when the World Peace Fund announced its intention to convert the rooms to luxury condos, the company was out of luck, Geist said. He explained the cost to redevelop the existing rooms would have exceeded the cost of purchasing the building.

Burrows said renovating the Blackstone to make it into a hotel once again was a more logical idea than converting it to condos.

"It was the most efficient way to deal with the landmark space," he said. One of the primary reasons the condominium project fell through, Burrows explained, was that the renovations would involve rehabbing a large portion of the historic interior, and by sticking to the hotel layout, the owners could market more of the floor space.

Burrows also said the owners would receive a larger investment tax incentive by operating a hotel rather than a residential building.

The two parties involved in the transaction are in the middle

of a due diligence period examining each other's financial records, Geist said. He expects this process to last until December.

Sage's next steps are to develop an interior design concept, obtain a permit for the project and begin renovations. Geist said the entire project will take about three years to complete.

"We're working with some of the most prominent architects and contractors in town," he said. Geist declined to say which architects Sage is working with because the development firm has not signed any contracts.

Geist said Sage is also working with the Chicago Landmarks Commission, the Illinois State Historical Society and the

"There's been a mass shift in wealth to this area. What we're seeing with the opening of Millennium Park is that there's a convenience factor."

—Art Burrows, senior vice president of NAI Hiffman

National Park Service to adhere to the rules about renovating such an historic building. The company plans to restore the building's façade and Crystal Ballroom restaurant.

Sage will also enlarge the Blackstone's rooms to meet today's standard hotel room measurements, Geist said. When the Blackstone was built, the typical hotel room was about 200 square feet; Sage will renovate the rooms to be about 350 square feet each.

The renovated Blackstone will most likely operate as a Marriott-Renaissance brand hotel due to the building's luxuries, Geist said.

Burrows believes the new hotel will fit in nicely with the neighborhood.

"There's been a mass shift in wealth to this area," he said. "What we're seeing with the opening of Millennium Park is that there's a convenience factor." Burrows explained that the Blackstone's location across from Grant Park in the South Loop will allow guests easy access to many of Chicago's cultural attractions.

In its early days, the Blackstone serviced many U.S. presidents, including Franklin D. Roosevelt and John F. Kennedy. The building is also famous for its "smoke-filled room" where Warren G. Harding was chosen as the Republican Party's presidential nominee amid clouds of cigar smoke. Geist said the hotel will become as important an aspect of the city as it was before it closed.

"It will have a tremendous impact on the area," Geist said. "It's a shame this property has been boarded up for so long."

Mark Tester, vice president of

convention sales at the Chicago Convention and Tourism Bureau, said the re-opening of the Blackstone will help Chicago's high hotel occupancy rates by providing additional lodging space for people in town for conventions and other large events.

"Generally, we run out of rooms before we run out of exhibit space," Tester said. "We can always use more quality properties."

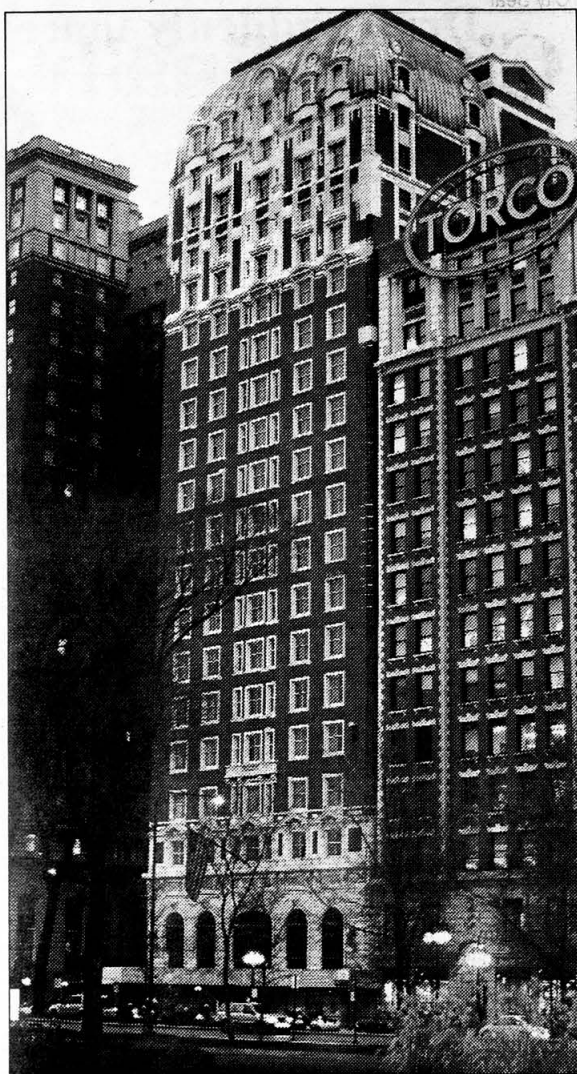
In 2000, Chicago's hotels had an average occupancy rate of 65 percent to 70 percent, and two weeks ago the occupancy rate was up to 90 percent, Tester said. And with more hotels, he explained, Chicago will be able to host more simultaneous events.

He also said since 9/11, the economy has picked up and hotels' profits have increased.

"As long as the economy stays strong, the hotel industry should remain healthy," Tester said.

No matter what the re-opening of the Blackstone does for Chicago's hotel market, Tester, Burrows and Geist agree that having such a notable building open again will be an achievement in itself.

"I look forward to having it back in the community," Tester said. "There's a lot of history there."



The Blackstone Hotel, 636 S. Michigan Ave., has been vacant since it was shut down in 1999; but Denver-based company Sage Hospitality Resources LLP purchased the building last month and plans to re-open it as a Marriott hotel.

Zoo elephant's death triggers PETA protests

○ Protesters say elephant's tuberculosis worsened by zoo's conditions

By Kelsey Thurman
Contributing Writer

Protesters outside the elephant exhibit at Lincoln Park Zoo on Oct. 20 conveyed a message the People for Ethical Treatment of Animals have been trying to get across for a year and a half—the elephants are in danger.

Demonstrators holding posters with messages reading, "A cold, concrete pen is not a retirement home" and "One elephant dead and still counting" reflect the sentiment held by PETA since three female elephants were transported to the zoo from the San Diego Wild in April of 2003.

The demonstration comes after the death of one of the elephants at the Lincoln Park Zoo Oct. 16. Tatima, a 35-year-old elephant, died in the zoo's indoor Regenstein African Journey habitat. Zoo officials are awaiting autopsy results to determine the exact cause of death, but according to a statement they issued, the death is

suspected to be a result of tuberculosis.

Tatima's death was not as simple and unpreventable as the zoo is making it out to be, said PETA activists. Nicole Meyer, elephant specialist for PETA, explained that although it was TB that ultimately killed

areas in the wild. Dawn Carlisle, a PETA activist who traveled from Warrensville to participate in the protest, echoed this sentiment after looking through the exhibit.

"This is a postage stamp [compared to] the hundreds of acres they should be living on," Carlisle said.

Another PETA complaint against the zoo is the Chicago climate. It's unsuitable for African bush elephants like Tatima. According to In Defense of Animals, a national organization that fights against animal abuse, the elephants' health has been declining since their arrival in Chicago. During cold winters zoo keepers are forced to keep them indoors.

"They are kept indoors a large part of the year, which stops them from getting the fresh air and exercise they desperately need," said Tony Madsen, a spokesman for PETA.

Activists are also alleging the elephants have not been properly

"They are kept indoors a large part of the year, which stops them from getting the fresh air and exercise they desperately need."

—Tony Madsen, PETA spokesman

Tatima, it was not the primary cause of her death.

"TB can recur because of stress," Meyer said. "A standard elephant exhibit, in combination with the stress of the move from San Diego, is what caused her death."

PETA activists said the Lincoln Park Zoo is guilty of other abuses toward elephants kept there. Among their complaints is the size of the elephant habitat, which they feel is not adequate for an animal that moves in herds and roams vast

City to finally fill prime space on State Street

Construction on retail space to begin in 2005

By Alicia Dorr
City Beat Editor

The valuable property at 108 N. State St., often called Block 37, has finally been sold for development.

The block in the middle of State, Randolph, Washington and Dearborn streets has been vacant since 1989 and has been owned by the city of Chicago since November 2002. The city selected Virginia-based Mills Corp. to develop the site, selling it for \$12.3 million, about \$20 million less than the original purchase.

The Mills Corp. plans to begin the first phase of building in 2005, which will yield a shopping center with 400,000 square feet of retail space at State and Randolph streets. Later, Mills will begin work on an underground CTA connection between the Red and Blue lines as well as office space on Washington and Dearborn. The final phase of development will include 200 to 300 hotel units as well as residential units.

Though the city is losing money initially, the deal will be lucrative in the future, making it a very good choice, said Pete Scales, spokesman for the city's Department of Planning and Development.

"It has been sitting vacant for so long that people have started to get used to it as a park. In terms of the financial health of the city, this is a crucial block," Scales said.

According to Scales, the development will directly and indirectly provide \$9 billion to the city over the next 10 years. The new

CTA connection, funded partly by a city economic development grant, will provide another point of access between lines and a connection to the airports. The site already has a probable tenant. Chicago's CBS affiliate, WBBM-Channel 2, is in negotiations with the Mills Corp., according to Aimee Thompson, a Mills employee.

Developers have eyed the space for the duration of its vacancy, but though the land is centrally located in the heart of the city, deals continued to fall through. Scales attributes this both to the ebb and flow of the real estate development cycle, and the way the city was approaching the deal.

"We were asking for a giant plan, a one-shot kind of deal. It's a full city block in the heart of downtown—it's a hefty task," Scales said.

The Mills Corp. was chosen because of the ideas it brought to the table, as well as its experience with retail projects, Scales explained.

The Mills Corp. deals primarily in developing retail spaces, their most recent endeavor being a shopping and entertainment center in Spain, Scales said.

Thompson said plans for the site ensure that different parts of the building will correspond with the area it is facing. For example, retail space is designed to face the shopping area on State, while the offices will face the city buildings on the Dearborn side. Block 37 is located in a "vibrant area," Thompson said, referring to it as "the ideal location."

Though State Street has long



Eric Davis/The Chronicle

Block 37, 108 N. State St., which has been empty since 1989, was sold to developer Mills Corp. for \$12.3 million. Plans for the block include six stories of retail, office and civic space, and apartments. A subterranean CTA connection between the Red and Blue lines will also be constructed for the block.

been a shopping hub in the city, the street has suffered financially since the 1970s, Scales said. He said the development of this key piece of land will hopefully attract businesses to the area again.

"Retailers are a fickle bunch, and they don't want to stake claim in an area with a questionable future," Scales said. "We think that will change once we get the ball rolling on this project."

The Chicago-based Northern Realty Group's annual State Street and Wabash Avenue surveys have shown increasing

vacancy rates in previous years. This year the rates improved slightly, leaving many hopeful about a rebirth in the area. Joseph Balasa, chief operating officer of the Chicagoland Chamber of Commerce, agrees that filling the empty space at 108 N. State St. is crucial to improvement.

"We believe it will form a resurgence in the area. We're going to do something with that highly valued property in Chicago—from where we're sitting there's nothing but good things about [the sale]," Balasa said.

Another sign of revival in the area is the replacement of the Walgreens building on State and Randolph with a more modern structure. Scales said this building will feature three to four floors of retail. The remainder will be condominium or apartment space.

The city is working very closely with the Mills Corp. to build up the block in what Scales refers to as a "rare partnership." The city will have a say in everything, from what retailers go into spaces

See Block 37, Page 20



Associated Press

Recent discoveries indicate Machu Picchu, an ancient city in Peru, was a popular vacation spot for Incan royalty. The Field Museum's latest exhibit, 'Machu Picchu: Unveiling the Mystery of the Incas,' takes a look at this lost culture.

Field Museum explores Incan culture

Artifacts from lost city of Machu Picchu reveal ancient way of life

By Frank Life
Staff Writer

A new exhibit at the Field Museum offers visitors a rare glimpse into Machu Picchu, the lost city of the Incas in Peru.

"Machu Picchu is one of the archaeological wonders of the world," said Hilary Hansen, project manager for the exhibit. "And there's still so much to learn."

In fact, discoveries made just 10 years ago have suggested that Machu Picchu was used as a retreat for Inca royalty and their entourage, housing as many as 600 people. This is part of the reason for the exhibit "Machu Picchu: Unveiling the Mystery of the Incas," which is five years in the making, according to Lucy Salazar, co-curator for the exhibit at the Field Museum, 1400 S. Lake Shore Drive. Hundreds of artifacts were collected, restored and organized by archaeologists at the Yale Peabody Museum. This is the first time many of the artifacts have left the Yale Museum since they were discovered in 1912.

"Everybody knows the mystery of Machu Picchu," Salazar said, "but this is the first time [the public] can actually see the artifacts."

The exhibit begins in a dark theater room with a seven minute film about the wonders of Machu Picchu, with 5 square miles of stone structures in a city with miles of roads hidden in the Andes Mountains.

The scene in the next room shows a mannequin of American Hiram Bingham III discovering Machu Picchu in his 1911-12 expedition. Equipment used in the expedition is on display amid the simulated rocky terrain of the Andes.

A journey to the next room is accentuated by panoramas of the highlands around Machu Picchu, which were considered sacred by the Incas.

Jewelry, pots, tools and sewing needles are among the 404 artifacts on display, as well as colorful textiles that were considered more valuable than gold by the Incas. A replica of a llama is on display to emphasize the impor-

tance of this animal to the life of the Incas.

An interactive computer screen in the middle of the exhibit offers visitors a virtual tour of the Machu Picchu site.

Visitors can walk on a simulated Incan stone road before arriving at the king's chambers. A mannequin of the king is heard issuing orders to a servant in his native language of Quechua.

Cone-shaped skulls are on display near the end of the exhibit. The Inca achieved this cone shape by wrapping a cloth tightly around babies' heads in order to differentiate ethnicity.

The epilogue portion of the exhibit contains Incan paintings done in a Spanish style to demonstrate the melding of cultures after the Conquistadors conquered Peru.

The exhibit will run until Feb. 13, 2005. Tickets, which include general admission, are \$19 for adults and \$14 for students. For more information, call (312) 922-9410 or visit the museum's website, www.fieldmuseum.org.

Freedom museum targeted for 2006

○ Museum name to be selected from submissions

By Andrew Greiner
Editor-in-Chief

The McCormick Tribune Foundation plans to embody freedom in the Tribune Tower. The culminating event for the foundation's 50th anniversary celebration is the permanent installation of a freedom museum on Chicago's Magnificent Mile.

The yet-to-be-named museum will occupy the first two floors of the Tribune Tower, 435 N. Michigan Ave., and will feature artistic representations of First Amendment rights and civic responsibility. It is slated to open April 1, 2006.

The museum will occupy the space currently held by Hammacher Schlemmer, a novelty tool store.

The museum's exhibits are unknown at this point because the foundation is holding an international competition for artwork, as well as a separate competition for the museum's name.

Dave Anderson, director of operations for the freedom museum at McCormick Museum Foundation, an offshoot of the McCormick Tribune Foundation, said he is not sure what kind of artwork to expect.

"It could be literally anything," Anderson said. "We're not expecting sculpture, but it could be. The artists have true freedom."

The foundation's 50th cele-

brates years of accomplishment since the death of one-time Chicago Tribune publisher Col. Robert McCormick.

"[McCormick] was interested in civil rights, particularly freedom of press, and he was a supporter of civic responsibility and participation," Anderson said. "We feel [the museum] is a good representation of McCormick."

The design of Tribune Tower itself came from an international competition held in 1922. McCormick selected the design of Raymond Hood and John Howells, whose gothic building is still one of the city's architectural attractions.

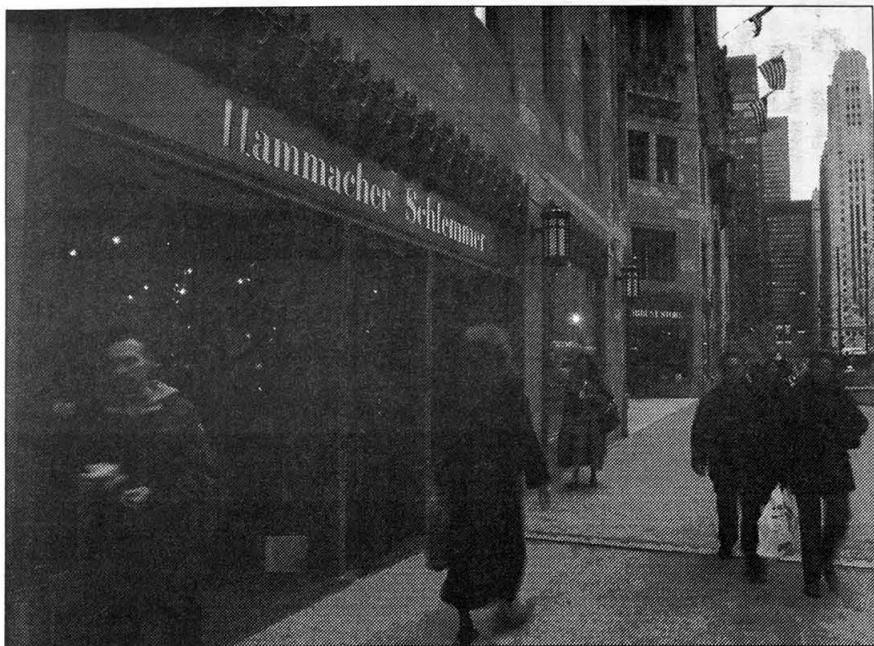
"We piggybacked the competition idea," Anderson said.

The winner of the design competition, which runs until the unveiling of the museum in April 2006, will have his or her work featured as the permanent centerpiece exhibit of the museum.

The name of the museum will also be selected through an open competition. Submissions for the museum's name must include the word "McCormick" in the title, but not necessarily the word "museum." Submissions are limited to five per contestant.

"What better way to include the public in a museum about freedom than having them name it?" Anderson said.

The winner of the naming competition will receive a plaque



Eric Davis/The Chronicle

Hammacher Schlemmer, a novelty store in the Tribune Tower, 435 N. Michigan Ave., is the chosen site of Chicago's proposed freedom museum. The museum is part of the McCormick Tribune Foundation's 50th anniversary celebration and is slated to open in April 2006.

in the museum bearing his or her name. There is no monetary prize for naming the museum.

While the name for the museum might be a simple task, depicting First Amendment rights and civic responsibility graphically could be a challenge for some artists. The foundation is unsure how some current First Amendment issues should be addressed.

"The Patriot Act is an area that has been discussed by our staff," Anderson said. "How it will get in there is unknown."

Freedom museums have been

popping up all around the nation. A museum in Cincinnati deals with the Underground Railroad and a freedom museum in Maryland centers on freedom of the press.

Anderson said the other museums are specific and that the Tribune's museum will deal with broader themes.

"Our goal is to encourage people to exercise their freedoms," Anderson said.

The foundation will target middle school and high school children and they plan on working with the Bill of Rights Institute to

develop a curriculum for these children. There are also plans for an annual conference of constitutional experts, Anderson said.

How much the museum will stimulate the public is a mystery, but the American Civil Liberties Union said that it's worth a shot.

"I think that the bottom line is there are all kinds of representations of our freedoms, traveling exhibits such as the founding documents. They play a central role in helping Americans to understand our freedoms," said Ed Yonka, spokesman for the ACLU.

Block 37 *Continued from Page 19*

to which offices will be used and for what purpose. Scales adds that the city is a major stakeholder in the space.

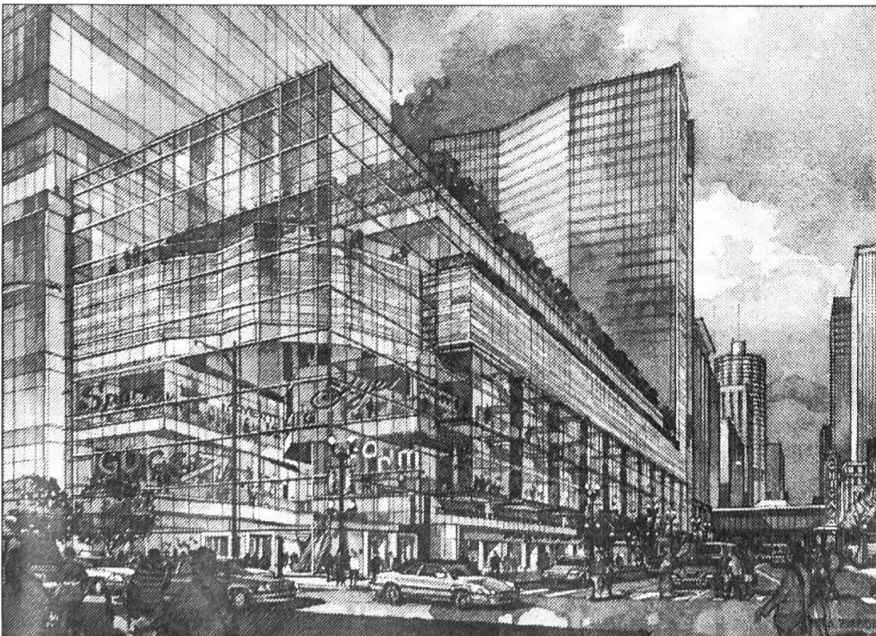
One possible plan is the placement of a casino in the building. The Illinois legislature may be voting this fall on whether to grant a city-owned casino to Chicago. However, Scales pointed out that land-based casinos do not even exist in Illinois at this time.

"Block 37 is centrally located with great access to transportation, but it's one of a number of sites the city would look at, if and when they got the legislation, and that's a big if," Scales said.

Neighbors and organizations in the area have raised only a few concerns. In their letter of support to the Mills Corp., the Greater State Street Council, which endorses the development,

outlined matters such as the proposed rooftop garden being made accessible to the public, and that unique retailers are chosen for the site. For the most part, however, the Mills Corp. and the city have received positive feedback.

"The building was set to correspond with what is around it," Thompson said. "It is designed to add civic and cultural value to the area as well as the city."



Courtesy Mills Corp.

Artist renderings of the plans for Block 37, 108 N. State St., outline plans for the retail space to face State Street, while the civic and office spaces will face Dearborn Street.

Elephant *Continued from Page 18*

ly cared for.

"The zoo is glossing over the fact that [Tatima] suffered a serious crippling leg injury last year and was kept isolated from the other two elephants," said Meyer.

Members of PETA said the Lincoln Park Zoo officials did not do enough to nurse her back to health.

"The leg was stiff as a stick," Madsen said.

"I saw it two weeks ago. She couldn't bend it at all."

Activists said Tatima's age when she died is another example of the facility's mistreatment of elephants.

"Life expectancy for an elephant can be up to 80 years old," Carlisle said. "She died at 35."

The protest served as a memorial. The group of nine stood silent in a row behind a picture of the elephant surrounded by candles, inscribed with her date of birth and death.

The demonstration was also designed to call attention to the alleged inadequacy of the zoo to properly care for the two remaining elephants, Peaches and Winkie.

"The purpose is to raise public awareness about the plight of the elephants at Lincoln Park Zoo," Meyer said. "We believe

it's now obvious the facility is not suitable for elephants."

The campaign against the Lincoln Park Zoo is part of a larger PETA movement for elephant-free zoos. PETA members are seeking to phase out elephant exhibits from U.S. zoos because they claim elephants in captivity suffer a life of chronic physical ailments, social deprivation, emotional

"TB can recur because of stress. A substandard elephant exhibit, in combination with the stress of the move from San Diego, is what caused her death."

—Nicole Meyer, PETA elephant specialist

starvation and premature death.

As part of the campaign, PETA focused on the elephants at the Lincoln Park Zoo since the

arrival of three female elephants from San Diego in April 2003. Local PETA activists have engaged in a letter-writing campaign urging local leaders to take a stand.

In a written release, the zoo expressed sadness and regret over Tatima's death, but maintained that they followed the proper course of action in regard to her declining health. They included administering anti-inflammatory and pain relief medications; conducting regular blood tests; and providing physiotherapy and hydrotherapy.

Zoo officials have not responded to the claims made by PETA or its demand that the remaining elephants be retired to a sanctuary.

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City college workers resort to picket lines

○ Part-time faculty union may also strike soon

By Allison Borges
Contributing Writer

After arriving at Harold Washington College ready to take his midterm exam the morning of Oct. 20, a frustrated Jammie Andrews joined his teachers on their picket line instead.

"Don't put us in the middle of it. I'm supposed to be in English class getting ready for an exam," said Andrews, who supports his teachers and blamed administrators for missing class.

By day two the City Colleges of Chicago strike was well under way, with some 2,000 classes being canceled Oct. 18. Teachers and students said its effect has already been crippling.

Andrews is just one of the nearly 60,000 students and 750 members of the Cook County College Teachers Union now affected by the CCC strike, which began Oct. 19.

"Each class meets only twice a week, we aren't learning enough as it is, and then with this strike—

I just think we're going to fall way behind," said Chawanna Cole, a first-year student.

At issue are concerns of overcrowding in the classroom, increased teacher workload and health care premiums.

Mike Ruggeri, a full-time faculty member in Latin American History at Harold Washington, said he joined the picket line because he is concerned about these issues, especially the lack of space in the classrooms.

"We are giving tests where the students sit shoulder-to-shoulder," said Ruggeri during his march on the sidewalk. "We are expected to teach in classrooms where there aren't even enough chairs."

The Teacher's Union called the strike after six months of contract negotiations failed to produce an agreement. While City College's administration officials refused to comment at the picket line, they released this statement:

"We regret the disruption the



Associated Press

Members of Cook County Teachers Union Local 1600 picket outside Kennedy-King College, 6800 S. Wentworth Ave., Oct. 19. The strike began Oct. 18 when approximately 2,000 city college classes were canceled.

union's action will inevitably cause to classes and to you, our students. CCC remains ready, willing and able to return to the bargaining table as long as it takes to reach an agreement."

However, many of CCC's full-time faculty members, who have been working without a contract since July, believe the administration is now trying to strip what

little power teachers have left.

"The way the faculty are hired—the departments already have no say, and now they will have even less. It's a recipe for political hiring patronage if I have ever heard it," Ruggeri said.

The CCC includes seven local colleges, including Daley, Truman, Wright, Olive-Harvey, Harold Washington, Kennedy-

King and Malcolm X colleges.

The part-time faculty members, who are a part of a different union and work under a different contract, are equally frustrated. They have also been trying to negotiate a new contract for a year, to no avail.

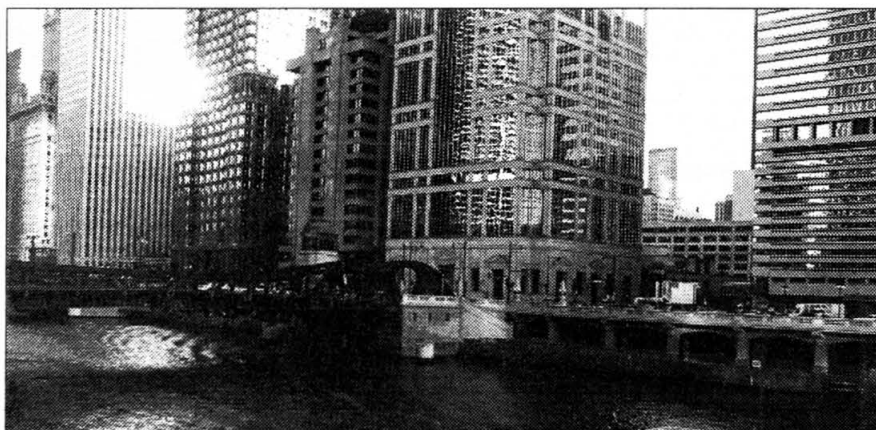
"I really do feel bad for the teachers. They have families to feed," Cole said.

Ghosts

Continued from Back Page

5 Abraham Lincoln's Train

On May 1, 1865, Abraham Lincoln's funeral train made a final stop in Chicago before reaching its destination, Springfield, Ill. Union soldiers, townspeople, officials—everyone came out to the tracks near Roosevelt Road to meet the train and pay their respects. Chicago residents camped out on May 1 every year at this site to see Lincoln's ghostly funeral train arrive. People went to see the Union soldiers and their 1860s counterparts until sometime in the 1970s, when the train disappeared into thin air for the last time.



Eric Davis/The Chronicle

The site of the Eastland disaster on the Chicago River near the Clark and LaSalle Street bridges.

6 The Red Lion Pub

No one drinks alone at the Red Lion Pub in Lincoln Park.

The pub at 2446 N. Lincoln Ave. is the home of several spirits, including a bearded man in black cowboy attire who wanders around the bar.

One of the most famous stories of Red Lion's hauntings involves a

woman who was killed in one of the upstairs rooms. The ghost now locks people in the women's restroom, according to witnesses.

The other well-known ghost of the Red Lion is the deceased father of owner John Cordwell. The owner paid tribute to his father by installing a stained glass window on the staircase and hanging a plaque below the window.

When passing the memorial, visitors have reported a person's touch on their shoulders and occasional dizzy spells.

It is stories like these that suggest when closing time comes at the Red Lion Pub, not everyone—or everything—leaves.

7 Hull House

When Jane Addams opened the Hull House, 800 S. Halsted St., in 1889 to help integrate immigrants into society, she strongly discouraged legends and stories from the old world being shared among the immigrants living there. She felt that these old tales kept the immigrants from letting go of old ties. This policy backfired, however, as the Hull House is now one of Chicago's most haunted places.

Windows shatter out onto the garden late at night, shutters open and close when the building is empty, lights turn on and off and motion detectors sense movement where there is none. Some even say they have seen a woman in white, descending the staircase in front hall, leaving some to wonder if Jane Addams is still there.

8 The Eastland

Seeing a body floating in the Chicago River would probably be a bit shocking. Seeing a body floating in the Chicago River that disappears without a trace would be downright frightening.

That's what some people have seen as they look down the Chicago River from the Clark Street bridge in the River North neighborhood, and researchers of paranormal activity believe it's because of a boating disaster that occurred almost 90 years ago.

At 7 a.m. on July 24, 1915, a group of nearly 2,000 Western Electric employees and their families were gathered aboard the S.S. Eastland on the Chicago River to head across Lake Michigan to Michigan City, Ind., for an employee picnic.

What the passengers did not know was that the

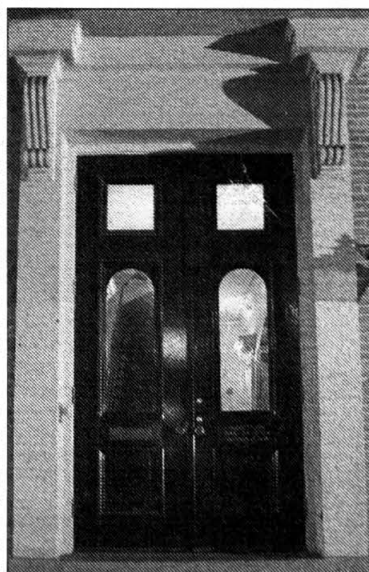
Eastland was top-heavy and the crew failed to compensate for this. When a fireboat came up alongside the Eastland and attempted to pass, it created a wave that caused the Eastland to tip over. Passengers on the upper deck fell overboard into the shallow water in one big heap.

The passengers on the lower deck were no better off. They were pinned against the Eastland's wall with the boat's furniture piled on top of them.

The disaster claimed about 800 lives.

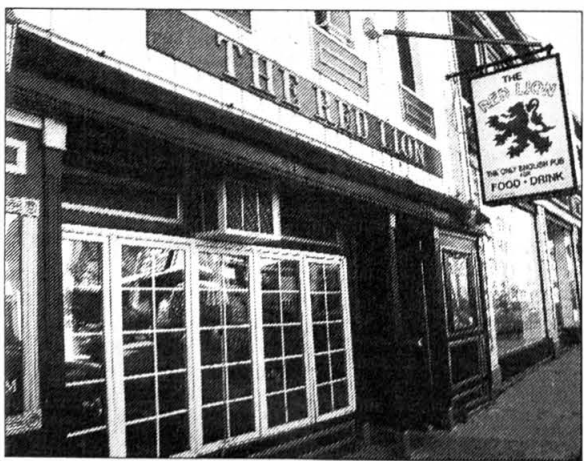
Today, pedestrians crossing the Clark Street Bridge have said they feel drawn to the rail to look over the edge. Sometimes when they look over, they see bodies floating in the water, and when police respond to the reports, the bodies are gone.

Information for this report was acquired through C.T. Thieme of Chicago Hauntings ghost tours and 'Chicago Haunts' by Ursula Bielski.



Theresa Scarbrough/The Chronicle

The Jane Addams Hull House, 800 S. Halsted St., on the Near West Side.



Eric Davis/The Chronicle

The Red Lion Pub, 2446 N. Clark St., in Lincoln Park.

South Loop blood drive seeks donors

○ Donor Day founder asks students to participate

By Sarah M. Hetland
Staff Writer

It's October, the time of year for hot apple cider, colorful leaves, Halloween frights and—blood drives?

LifeSource is holding its annual South Loop Blood Donor Day on Oct. 30 from 9 a.m. to 3 p.m. at Grace Place, 637 S. Dearborn St. The drive, now in its ninth year, was founded by retired federal employee John McGuire. He paired with LifeSource Blood Services to host the mission after becoming aware of the lack of donors.

"We need 1,500 donations a day, every day of the year, for the metropolitan area," said McGuire, 70, a 23-year resident of the South Loop. "We're talking hundreds of thousands of donations, and that is without a major disaster."

He hopes for a big turnout this year, but the most he's seen is about 75 people at this drive. With winter approaching, this is the time to get out and donate, McGuire said.

"A couple of years ago, a police officer was severely hurt and they had to use about 200 blood donations in order to save him," McGuire said. This is why there is a need to donate; you never know what could happen."

McGuire will have an application table set up by the Residence Center, 731 S. Plymouth Court, this week. He urges everyone to donate, and he will be encouraging students and other young people near the dorm. They might not be aware of the extreme need to give blood, McGuire said.

"Currently, less than 5 percent of the people who are eligible are actually giving blood," McGuire said. "Imagine if everybody that could give gave

once a year. It's just not happening."

Tammy Basile, a spokeswoman for LifeSource, said the hustle and bustle of the holiday season results in a trend every year for low blood donations. This causes a shortage and is why October is the choice for this annual mission—to stock up.

"Every time you give blood you can save three lives," Basile said. "You never know who you could be helping—it could be a friend, a family member or a neighbor."

According to Basile, LifeSource is the largest blood supplier in Illinois and the fourth largest in the United States.

"By donating you can give back to the community and to yourself," Basile said.

To be eligible, donors must be at least 17 years old, weigh at least 110 pounds and be in good physical health. Donors should eat a good meal and drink plenty of fluids before giving blood, LifeSource officials said.

McGuire believes people don't donate because of time constraints and a lack of education on donation. LifeSource can answer any questions with a simple phone call, he said.

McGuire said if anyone is interested in learning more about how to make a difference, they are welcome to visit a local blood donation center. The closest location to the South Loop is the State of Illinois Community Donor Center, 100 W. Randolph St.

McGuire said he donates the maximum, which is every two months. He hopes that others will donate at least once a year at drives such as this one.

Contact John McGuire at (312) 922-2781 to schedule an appointment; walk-ins are welcome. A photo ID is required.



Eric Davis/The Chronicle

At Fantasy Costume Headquarters, 4065 N. Milwaukee Ave., President Bush Halloween masks are selling better than John Kerry masks at a rate of 2-to-1. However, the store's best-selling politician mask is Vice President Dick Cheney.

Politics get a little scary

○ George Bush masks outselling John Kerry masks at city costume shops

By Frank Life
Staff Writer

George W. Bush is selling out. His Halloween masks are, that is.

Izzy Rizzy's House of Tricks, a South Side costume shop at 6034 S. Pulaski Road, has sold its entire stock of Bush masks. Its counterpart, the John Kerry mask, has not sold at all, according to owner Mike Rzeminski.

"I really don't know why Bush is selling out," Rzeminski said. "It's probably because he is the president and more known to young people than Kerry."

At Fantasy Costumes Headquarters, a mega-costume shop at 4065 N. Milwaukee Ave., the best-selling political mask is Dick Cheney, according to manager Tim Dennis.

"Perhaps it's because of his facial expressions," Dennis said.

As for the battle between Bush and Kerry, Bush is beating Kerry by about 2-to-1 in sales at Fantasy Costumes. At one register, there

were 18 Bush masks sold compared to nine Kerry masks.

"I don't know what [customers] are actually doing with [the Bush masks]," Dennis said. "It doesn't necessarily mean they're supporting him."

The Mancow Muller show on Q101, 101.1 FM, said whichever

"I don't know what [customers] are actually doing with [the Bush masks]. It doesn't necessarily mean they're supporting him."

—Tim Dennis, manager of Fantasy Costumes Headquarters

candidate's mask sold the most, that candidate would win the election. No scientific evidence supports this theory, of course. The Richard Nixon, Bill Clinton and Donald Trump masks are also selling well.

The race at Card & Party Giant, 1880 W. Fullerton Ave., reflects the national polls. Owner Chuck Schwartz said it was too soon to

tell which mask is selling the most. However, he predicts that Bush masks will sell more.

"Bush has a funnier looking face," Schwartz said. "He's like a joking guy."

Arnold Schwarzenegger and Hilary Clinton masks are beginning to sell at this store.

The Bush mask has sold out at four Party City locations around Chicago. At least 15 masks were sold at one of the stores, according to general manager Curtis Thompson. The location at 1755 W. Fullerton Ave. still has a few Bush masks left, but it is not expected to have them for long. The Party City at 3417 N. Western Ave. has made minimal sales with the mask, selling only three.

A fair comparison to the Kerry mask cannot be made because Party City does not sell Kerry. The company ordered products for its 500 plus stores before the Democratic National Convention when Kerry accepted his nomination.

OFF THE BLOTTER

♦ A white 2000 Ford Mustang was stolen off the street at 51 E. 11th St. on Oct. 17 between 3 a.m. and 9 a.m. No one has been arrested in connection with this incident.

♦ A green 1996 car of unidentified make and model was stolen from the Advertisers Bindery Inc. parking lot at 739 S. Clark St. on Oct. 17 between 2 a.m. and 8:30 p.m. No one has been arrested in connection with this incident.

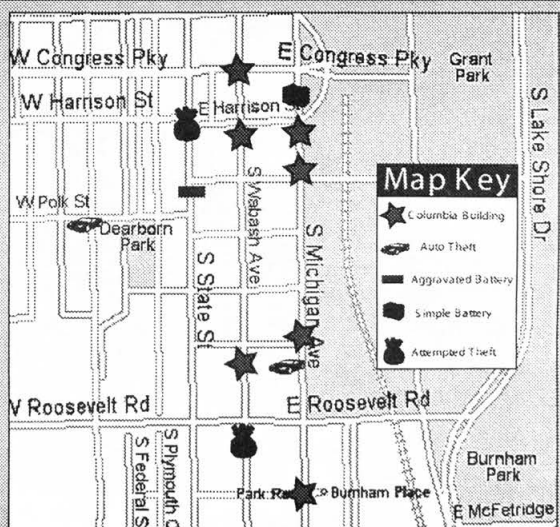
♦ Police responded to an aggravated battery call at the 2 E. 8th St. Apartments on Oct. 16 at 2 a.m. The offender, an 18-year-old female, was arguing with the victim, a 20-year-old male, when she threw a steak knife at him, damaging his pants and cutting his leg.

♦ A 39-year-old male was arrested for attempting to steal a package of steaks from the Jewel grocery store at 1224 S. Wabash Ave. at midnight on Oct. 19.

♦ A male of unknown age was arrested for a simple battery that occurred at the Pacific Garden Mission, 646 S. State St., Oct. 17 at 12:19 a.m. The victim, a 35-year-old male, told police he was punched in the face by the offender.

♦ Police responded to a simple battery that occurred inside a taxicab in front of the Congress Plaza Hotel, 520 S. Michigan Ave. One of the victims, a 24-year-old female passenger, said the driver, a 35-year-old male, grabbed her arm when she picked up his cell phone and began using it. She later changed her story, telling police she tried using the cell phone to call for help after the driver grabbed her arm. The driver told police the victim and her friend were in the back seat, intoxicated, when the victim reached for his cell phone. When he tried to retrieve it, he said, the victim began punching him in the arm.

—Compiled by Jeff Danna through information provided by the Chicago Police Department



Linsey Burritt/The Chronicle

The Haunted City

By Jeff Danna & Alicia Dorr
City Beat Editors

Nearly three million people live in Chicago, and that's with emphasis on the word "live."

To some, Chicago is not just another city saturated with people—the spirits of the deceased also inhabit it. Or, simply put, Chicago is haunted.

"Chicago is definitely one of the most haunted cities, if not in the world, in the country," said C.T. Thieme, researcher of the paranormal and guide for the Chicago Hauntings ghost tour.

From wandering apparitions to aggravating poltergeists, Chicago is believed to be home to an assortment of otherworldly forces hiding out in theaters, restaurants, cemeteries and every other location imaginable.

City residents are willing to listen to the haunting tales out of

curiosity of the unknown and the thrill of a good scare during the Halloween season.

"I think the excitement that comes with our uncertainty of the unknown and the fear we all have inside us of what else is out there [brings us here]," said Chicago resident Michael Mead on a trip to the allegedly haunted Hull House on the city's Near West Side.

Mead said ghost lore is so fascinating because of good storytelling.

Angela Whitlow, a Prospect Heights resident captivated by Chicago's ghostly history, agreed.

"If a story has a factual element, that makes it all the more intriguing," Whitlow said.

In the spirit of Halloween, The Chronicle visited and researched some of Chicago's most famous haunted sites to gain an understanding of the supernatural forces that supposedly live among us.

1 The Iroquois Theater

While most people believe the Great Chicago Fire of 1871 was the city's greatest tragedy, a more concentrated fire in a downtown theater in 1903 surpassed that disaster's death toll by more than 300 casualties and has left behind a gruesome tale.

Built on the location now occupied by the Ford Center for the Performing Arts, the Oriental Theatre, 24 W. Randolph St., the Iroquois Theater was a ritzy performance venue designed to rival Broadway's theaters in New York. A few weeks after the Iroquois opened in December 1903, the musical "Mr. Blue Beard Jr." was at the theater, and the place was packed with about 800 people.

The show was going smoothly until the second act, when the drapery hiding the stage caught fire from a footlight. Soon, the set was

ablaze and panic ensued.

When patrons rushed to the fire exits, they found the doors chained off. The Iroquois' owners had paid off the fire department to ignore fire code violations so the owners could keep people from sneaking into shows through the fire exits. As a result, more than 600 people died from the inferno, and the floor was 7 feet deep with bodies.

Those who sat in the balcony that down the fire escape, but when the door was opened, the people found no fire escape—just a five-story drop into the alley behind the theater. As the crowd pushed out the door, 150 people fell to their deaths.

While the Ford Center has replaced the Iroquois Theater, legend has it that the location is inhabited by the victims' spirits. Inside, disembodied footsteps can be heard, and lights turn off and on during productions. In the alley, people have reported seeing a

woman dressed in white meandering between the buildings. And some have felt the touch of a hand while no one is around.



Eric Davis/The Chronicle

2 Lincoln Park

Going for a stroll through Lincoln Park, even at night, does not seem like a scary endeavor for most people. However, those who decide to might have some interesting company. Lincoln Park ghost stories range from groups of people in early 1900s period dress to post-World War II soldiers complaining of apparitions.

Policemen on night checks when the park closes talk about catching someone in their headlights and, after chasing them, watching them disappear in the air.

3 Resurrection Mary

One of Chicago's most famous ghosts technically does not reside in Chicago, but her story begins downtown at Lake Street and Wacker Drive.

"Resurrection Mary," as she is known, is believed by some researchers to be Mary Bregovy, a young woman who died in 1934 and was buried in Resurrection Cemetery in Justice, Ill.

After spending the night dancing at the O'Henry Ballroom, now the Willowbrook Ballroom, near Resurrection Cemetery, Mary left with several others in a car headed

to Chicago. But Mary was killed when the car struck a post supporting the el tracks above Lake and Wacker.

Legend has it that in 1936, a man spent an evening dancing with a woman he met at the O'Henry Ballroom. When he drove her home down Archer Avenue, she asked to be dropped off in front of Resurrection Cemetery, where she vanished.

Since then, there have been numerous reports of people encountering Mary dressed in a white evening gown as they pass the cemetery where she is believed to be buried.

4 Harpo Studios

Before 110 N. Carpenter St. was home to Harpo Studios and the Oprah Winfrey Show, it was the Second Regiment Armory in

Chicago. After the infamous Eastland disaster, many of the dead and dying were taken to this spot. When Winfrey bought the building in 1988 she had heard stories that the former armory was haunted, but went on with renovations anyway.

Though Oprah does not grant interviews on the subject and does not discuss her own experiences, during the 16 years Harpo has been in the building, some employees' stories have leaked. Corroborated stories of light switches physically being turned back on with no one around and

people being locked inside their own offices after claiming to see apparitions are just some of the things employees have confessed.

The most remarkable story: A security guard walking through the halls suddenly smelled the scent of perfume, but after he looked around and saw nothing, he thought little of it. When the guard got back to the security center, the other guards asked him why he didn't stop the woman. Though he had not seen any woman in the hall with his eyes, the other security guards had, and so had the security cameras.

See **Ghosts**, Page 22



Ryan Duggan/The Chronicle



Eric Davis/The Chronicle

Ghost Glossary

Get your details straight about the supernatural beings that may drift around you in Chicago

♦ **Poltergeists** are not necessarily the angry ghosts they're often depicted to be. According to the Merriam-Webster dictionary, poltergeists are merely mischievous ghosts. Many paranormal researchers go so far as to say that self-aware ghosts have a sense of humor.

♦ Some ghosts are like a **Tape Loop**, said C.T. Thieme, tour guide for Chicago Hauntings. They repeat the same experience

over and over, often on the anniversary of a tragic event.

♦ **Imprints** are different than tape looped ghosts. Sometimes when a tragic event takes place, it impacts so many at the same time that it causes a thin veil between the past and the present, Thieme said.

♦ Graveyards often have a **No Ghosts Policy**, according to Thieme. Employees of these

graveyards are under the threat of being fired if they tell of strange occurrences of ghosts in the graveyard. Some Chicago ghost hunters say that Rosehill Cemetery, 5800 N. Ravenswood Ave., is one of them.

♦ **Cold spots** are measurable phenomena that paranormal researchers say happen when a ghost is in an area and the temperature drops considerably.

♦ Paranormal activity is often associated with places near **water**. Because Chicago sits on Lake Michigan, researchers believe this is why ghosts are especially attached to Chicago.

♦ Ghosts give off an electromagnetic pulse that can be picked up by electromagnetic field detectors.

—Compiled by Alicia Dorr